Summer 2012

MARILYN MONROE

She bared it all for Lawrence Schiller: his story in words and pictures

CRUMB

1,344 pages of hand-picked treasures from the master's notebooks

MARC NEWSON

From salt shaker to space ship: the encyclopedia of complete works

THE BEATLES

Behind the front lines of Beatlemania with Harry Benson

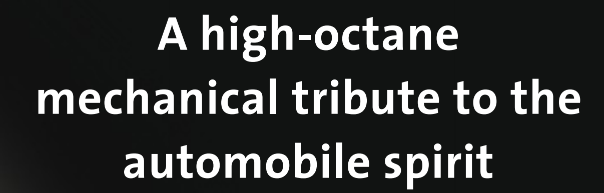
TASCHEN

HER MAJESTY

Celebrating 60 years of Queen Elizabeth II's reign

Est. 1980

It's different – I like it!


Chopard

22
Klimt as you've never seen him before

18
Gaga for Testino!

40
Kinbaku-bi, anyone?

TASCHEN

Summer 2012



June 2012

Dear Bookworms,

Lucky you, who were randomly chosen from among the thousands who found the Faulpelz. He was hiding on page 100 as Ron Burgundy. Finding the Faulpelz was really kniffelig *as only 60% of you discovered him hidden amidst the pages of the previous magazine.*

And the winners of the ten $1,000 book vouchers are ...
1. Eduardo Silva from San Jose, USA;
2. Heidi Jungjohanns from Edelsfeld, Germany;
3. Jérôme Soulès from Toulouse, France;
4. Marco Dileonardo from New York, USA;
5. Nigel Webb from Bath, UK;
6. Lisbeth from Denmark;
7. Frédéric Demontoux from Carpentras, France;
8. Laura Furque;
9. Simon Knight from Bowral, Australia;
10. Vera from The Netherlands.

And the grand prize of the all-expense-paid trip to L.A. goes to ... Michael Raffael from Tübingen, Germany. Congratulations, Mr Lucky!



Photo: Verena Günther

Yours truly with Walther König, Cologne, April 2012.

To celebrate our 1,000th book I was invited to curate a window display of TASCHEN's past and present books at Walther König's legendary bookshop in Cologne *(see page 108).*

Watch out for the launch of our new eBook titles! Starting this summer we will be providing you with a great selection of our affordable and now even more easy-to-access books.

Have a great summer!
Peace

Benedikt Taschen



Coming soon on your iPad!

Published biannually by TASCHEN
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Production: Claudia Frey, Ute Wachendorf
Directed and produced by Benedikt Taschen

Printed in Germany

Front cover: HM Queen Elizabeth II, then Princess Elizabeth photographed in 1951 by Yousuf Karsh. Photo © CAMERA PRESS / Yousuf Karsh.
Backcover: Lady Gaga. Photo © Mario Testino.

My favorite TASCHEN book is...

Celebrities share their recommendations

Illustrations by Robert and Astrid Nippoldt

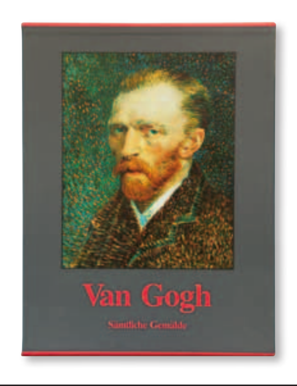
"The *Christo and Jeanne-Claude* monograph, with the most engaging images by Wolfgang Volz, vividly documents their process and the profoundly intuitive, provocative nature of their work, where integrity and materiality play a critical role."





ZAHA HADID





DAVID HOCKNEY

"I think my favorite TASCHEN book is still the complete paintings of *van Gogh* which I always thought was an absolute bargain at $ 50."

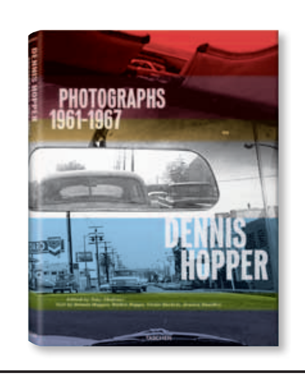


SPIKE LEE

"*G.O.A.T.* The *Greatest Of All Time*. My Main Man Muhammad Ali."







PEDRO ALMODÓVAR

"Dennis Hopper's photos represent everyday moments of the American culture, they're almost like a journal. And they're taken by one of its protagonists, which means a unique point of view. Hopper was very talented and intuitive."

ALBERT OEHLEN

"My favorite book is *Funk & Soul Covers*. It contains more stimuli than I could make use of in 20 years. That said, I don't really need stimulation... if at all, then for purchasing records."









PIERO LISSONI

"Every page of *Modernist Cuisine* has a surprise in store. I'm a decent family chef myself, but the 'Ingredients and Preparations' volume makes me feel like a stone-age person. Science serving pleasure, deep knowledge illustrated with glamorous photography – it's a Renaissance combination! This is not a cookbook, but a piece of art."

ARNOLD SCHWARZENEGGER



"I've called Los Angeles home for more than four decades, and still I manage to discover more of it every time I open this TASCHEN book. It captures everything I love about my home – Muscle Beach, palm trees, the Hollywood hills – and even manages to show off some of the things I hate – the fantastic map of the old, extensive public transit system that was dismantled and discarded reminds me of just how shortsighted my starstruck home can be. Benedikt Taschen did the impossible. He took a city obsessed with the hottest, newest things and managed to create a lasting and beautiful memory."





The gospel according to Marc

Marc Newson's complete works to date



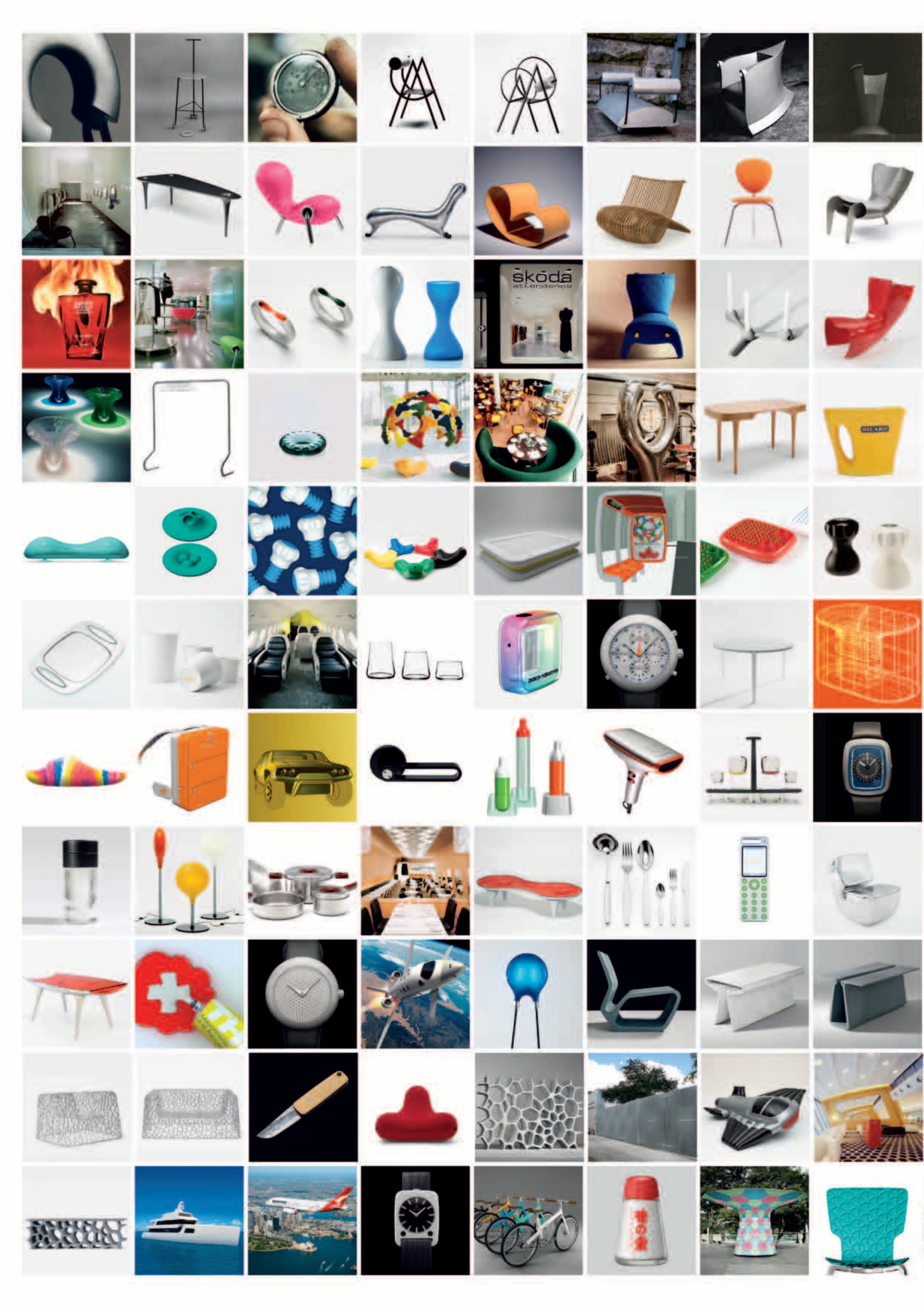


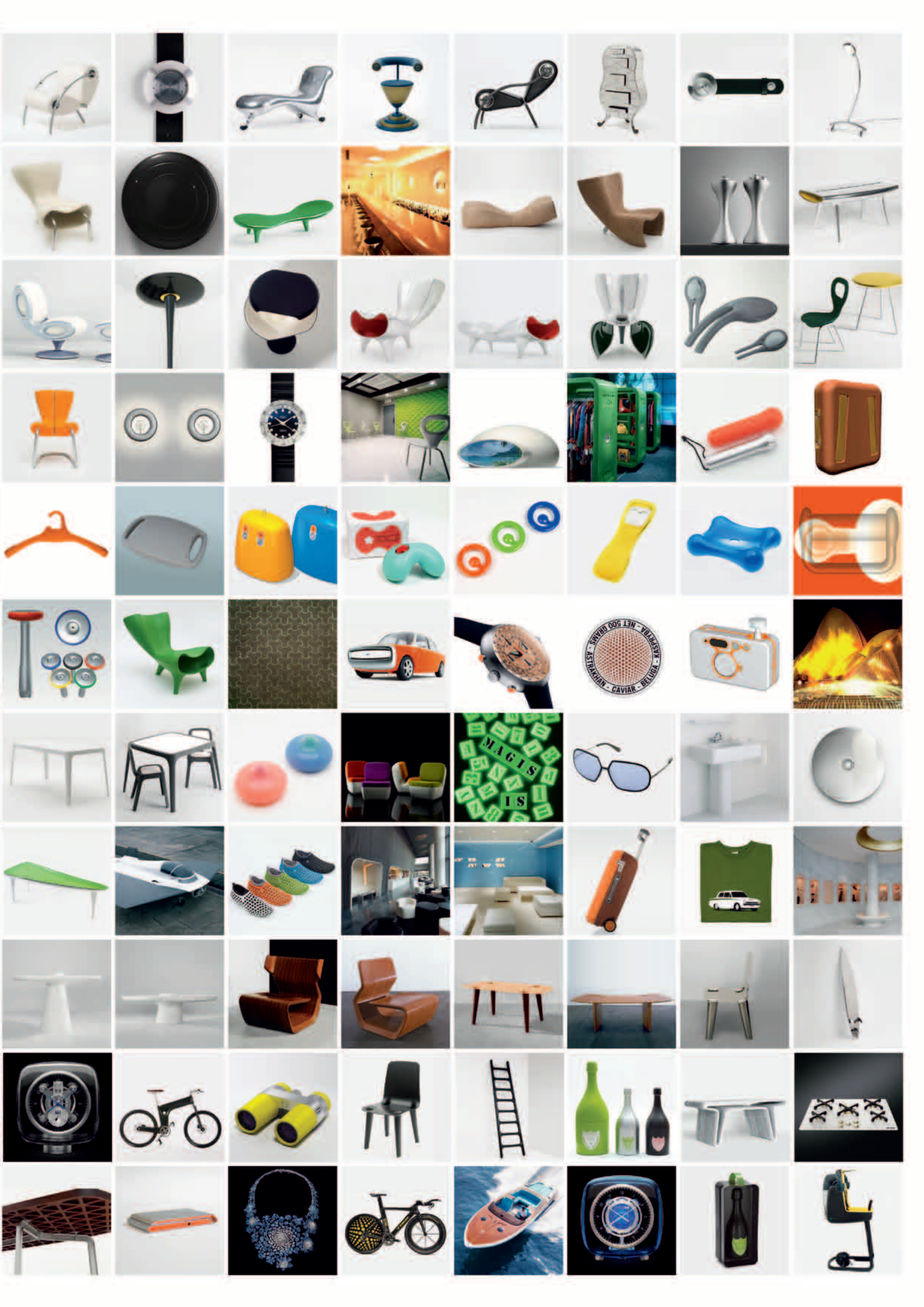
“I wish we had him design the sets for *2001.*”

—Arthur C. Clarke, co-writer of Stanley Kubrick’s *2001: A Space Odyssey*

Nimrod Chair, 2002.

Photo: Tom Vack, courtesy of Magis SpA


škōdā
RICARD
paco rabanne


NET 500 GRAMS
ASTRAKHAN
CAVIAR
BELUGA
KASPRYBA
MAGIS
IS

A few words with Marc

Alison Castle chats with Marc Newson about the joys and pains of making a major retrospective book



Alison Castle: Can you talk a bit about how this project came about?
Marc Newson: I met Benedikt Taschen in 2007 at Art Basel Miami, not long after my first show with Gagosian. He was one of a group of us who had dinner together at Joe's Stone Crab restaurant and Benedikt and I got on really well. Benedikt mentioned the possibility of doing a book and I was thrilled—I had always been a huge admirer of TASCHEN books and I realized it was the best and only option to do the kind of book I really dreamed of doing. Very quickly Benedikt and I developed a close friendship which, in addition to doing my book, also resulted in the MoonFire collaboration. I've enjoyed having an incredibly close working relationship with him. For me that's what has really made the difference—I could just pick up the phone and call him, and he has taken an inordinate amount of interest in my project, which I can only assume he does for all of his projects.

AC: Do you think that this makes TASCHEN different from other publishers?
MN: Absolutely. It seems unique in the publishing world, particularly in terms of the amount of resources he has made available to make this a worthwhile collaboration. I had done some books before and my experience was not that inspiring. Even though from my side we've done an enormous amount of work on the project, you and TASCHEN have really matched that. In the past, I found that publishers would promise to do a book, but not throw any resources at us, or provide an editor to really head up the project.
AC: They basically wanted you to do all the work and deliver them a book to print?
MN: Yes. A book is such an extraordinarily huge amount of work, it's like the ultimate project in personal and professional housekeeping, the way I see it. For me it's been like organizing my entire life: all of the stuff I've ever done has to be examined and organized. In a sense, it's like personal therapy. I am now completely familiar with what I've done over the last 25 years, whereas I simply wouldn't know a tenth as much if I hadn't done this project. It's really strange. People assume that because it's your work and your stuff, you know everything about what you've done. But when you confront it.... It's much more than a book, it becomes a life's work.
AC: This project took what seemed like an eternity, right?
MN: Yeah, what was it, close to four years? But there was never a dull moment; we worked more or less consistently the whole time, so that's basically how long it took to pull all the material together. A lot of it needed to be created—so many things needed to be rephotographed, re-documented.... It was such an immense amount of work for everyone. I don't know how many hours I spent talking and working with you, we must have spent hundreds of hours together during the process. The text

Opposite left: Marc Newson at Gagosian Gallery, New York, in 2010.
Opposite right: Newson's early sketches of the Kelvin40 plane.
Top, left and right: Construction of Kelvin40 internal structure at Body Lines, UK.
Right column, top: Fitting and adjustment of the canopy
Right column, bottom: Kelvin40's final internal structure.
Bottom: The completed Kelvin40 plane (2004).





is so ridiculously comprehensive, I can honestly say that I'll probably never embark on something so comprehensive again in my life—unless it's the second volume of this book!

AC: Has this book project changed the way you approach your work?
MN: It's changed many aspects of the way I work, specifically the way I organize and categorize my work. I work in a much more organized and orderly way now. Perhaps the biggest task my studio has undertaken has been working on the research for this book. It's a wonderful thing to have done, on so many levels, the least of which is a philosophical level. When this book is done I feel like I'll be starting a new career.

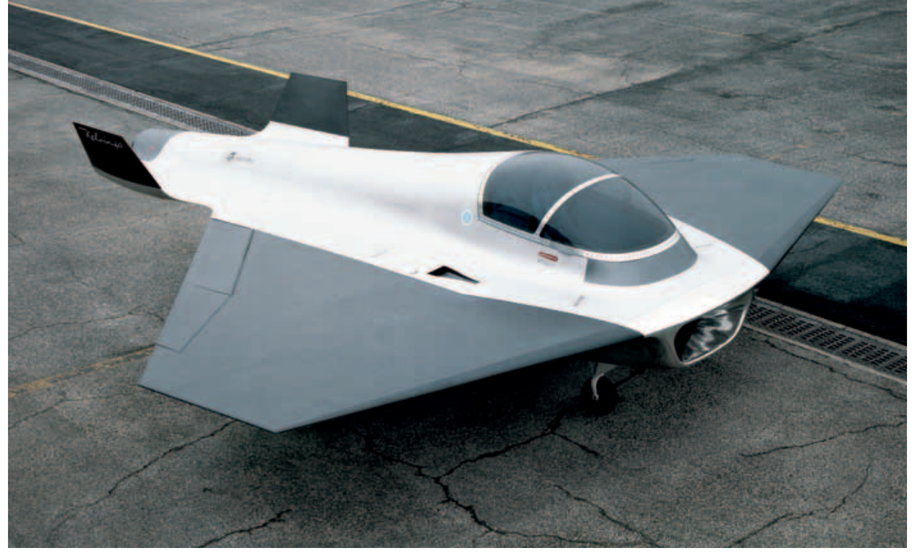
AC: The next phase...
MN: Kind of, yeah! In reality I will be continuing, but it's safe to say that I've taken this project more seriously—and so has TASCHEN—than just about any design monograph out there. I've never seen another design book that is this comprehensive! Most are cursory by comparison. This really includes everything I've ever done—warts and all—even stuff from the early days of my career that are a little bit embarrassing. But I hope for other people it's informative. And from my point of view it's a great opportunity to set the records straight. I don't think people generally have a clear understanding of the way that designers in general work, or me in particular, which I think is not typical. It feels helpful for me to know that there is now a document that can explain all of that. I simply couldn't have done it any other way. For me, in terms of the content of the book, both images and text, I can't imagine how it could be any better.

AC: Let's talk about the choices you made regarding the Art Edition.
MN: I chose Micarta for the case because it's a material I've worked with extensively since about 2006. It's a material that I love because it embodies a lot of the qualities in the particular materials. It's very warm; it was developed a hundred years ago and was very advanced at the time, but now has certain anachronistic qualities, and its perception of value is high. It's an obscure material but I think it's very "me," it feels valuable to me, and I think people may even begin to associate it with me. It can be worked in the appropriate way, so that makes it feasible to use for the case of the book.





AC: And the leather marquetry on the cover?
MN: I wanted to utilize a craft that was nearly forgotten in the industry. I didn't want to do a hyper-modern, cutting-edge design solution that many people might have expected from me. I wanted to use the opportunity to do something that was slightly unexpected, and to go back to my roots as a craftsperson. Again, marquetry is an anachronistic craft, and one that you wouldn't have the opportunity to use unless you were doing an edition like this with TASCHEN—I can't think of another excuse that would allow me to do marquetry! It's wonderful to work on projects when nobody questions why you want to do it. Usually in my line of business, I'm constantly being questioned and second-guessed; it's the nature of my job. But with TASCHEN, it's like "OK, that's what you want, we will do everything we can to make it work."



He has designed chairs, restaurants, boutiques, cars, planes, and even a spaceship. For Australian industrial designer Marc Newson, the sky is no limit. From mass-produced objects to limited edition furniture to fashion, Newson has blurred boundaries, mapped new territories, and made himself an international superstar.

This comprehensive tome leaves no stone unturned in cataloguing all of Newson's works to date, from early pieces such as Lockheed Lounge (which holds the world record for the highest price paid for a piece of designer furniture, at over two million dollars) through designs of household objects and more recent, large scale projects such as the Ford 021C concept car, the Kelvin40 plane, the interior of Qantas's A380, and the Aquariva boat.



Born in Sydney, Australia, **Marc Newson** (*1963) studied jewelry and sculpture at Sydney College of the Arts before moving to Tokyo where he designed his first production works for Idée. Subsequently based in Paris and London, where he lives and works, Newson quickly became one of the world's most accomplished and influential designers. His designs are present in most major permanent museum collections. Newson holds adjunct professorships in design at Sydney College of the Arts and Hong Kong Polytechnic University. In 2012, he was appointed Commander of the Order of the British Empire (CBE) by Her Majesty the Queen.

Editor and author: **Alison Castle** received a BA in philosophy from Columbia University and an MA in photography and film from New York University. Her books for TASCHEN include titles on photography, film, and design.

Contributing authors: Laszlo Adams, Nicholas Foulkes, Louise Neri, and Alice Rawsthorn

Limited to 1,100 numbered copies, signed by Marc Newson

- Encyclopedia-style entries, arranged chronologically by categories: Furniture, Objects, Interiors and Architecture, Timepieces and Jewelry, Transport, and Unreleased Projects
- Visual index cataloguing Newson's complete works
- Exclusive, in-depth interview by Louise Neri

Art Edition No. 1–100

Limited Art Edition of 100 copies, featuring leather marquetry on the cover and a Micarta slipcase. Design by Marc Newson
$ 6,000 / € 4,000 / £ 3,500

Collector's Edition No. 101–1,100

Limited Edition of 1,000 numbered and signed copies, each in a linen-covered slipcase
$ 1,000 / € 750 / £ 650



Marc Newson
Alison Castle
Hardcover, format: 33 x 44 cm (12.9 x 17.3 in.), 610 pp.



CO_2 emissions (combined): 195 g/km.

of comparison between different vehicle models.

Magician with a camera

A master of modern fashion and portrait photography





British Vogue shoot with Daria Werbowy, Cusco, Peru, 2008.



The mere mention of Mario Testino's name evokes a rush of adrenalin in anyone that cares, even a bit, about the worlds of fashion and celebrity. So omnipresent is he at major magazine shoots and A-list events—an insider if ever there was one—that he has become a celebrity himself.

The launch of Testino's latest book, to celebrate his inaugural exhibition in China, brings together an exciting selection of his best studio work with glamorous examples of his candid shots.

A beaming Gwyneth Paltrow clutching her freshly-won Oscar, a fur-cloaked Jennifer Lopez atop a commode, and the unforgettable portraits of royalty including Diana, Princess of Wales, and her sons are just a few of the hundreds of iconic pictures that are brought together, for the first time, inside the book. Testino's best recent advertising and fashion work rounds out the selection, making this a must-have collector's item.



Limited to 1,500 numbered copies, signed by Mario Testino

Delivered in an injection molded plastic box with a lenticular cover portrait of Lady Gaga.

Contributing authors: Graydon Carter, Karl Lagerfeld, Jennifer Allen, and Patrick Kinmonth.



Mario Testino
Private View
Hardcover with lenticular cover in plastic case, format: 33.5 x 45 cm (13.2 x 17.7 in.), 300 pp.
$ 700 / € 500 / £ 450

Also available as a trade edition:



Mario Testino
Private View
Hardcover with lenticular cover, format: 23.4 x 31.4 cm (9.2 x 12.4 in.), 300 pp.
$ 69.99 / € 49.99 / £ 44.99

Opposite: Gisele Bündchen in *Vanity Fair*, New York, 2007.



The prince of decadence

Looking at Klimt in a new light: a groundbreaking monograph



Photo: National Gallery of Canada

“Most esteemed young Lady! It was, unfortunately, impossible for me to be at the Tivoli on the appointed day – had no time at all.”

—Klimt in a note to Camilla Sodoma, March 1899

Photo: Imagno/Austrian Archives



“Want to shun the company of people again. I am not suited to being in society – nor do I know how to behave properly.”

—From a letter to fellow artist Carl Moll, May 1899

Previous double page: *Hope I* (detail), 1903/04. Oil on canvas, 189 x 67 cm (74 ½ x 26 ½ in.) Ottawa, National Gallery of Canada.
Above: Gustav Klimt at the artists' party hosted by Otto Primavesi at his house in Winkelsdorf (Moravia), 1916.
Opposite: *Judith II (Salome*; detail), 1909. Oil on canvas, 178 x 46 cm (70 x 18 ⅛ in.) Venice, Cà Pesaro, Galleria Internazionale d'Arte Moderna, Musei Civici Veneziani.



Photo: Alinari Archives



Photos (this page and opposite): Vienna, Belvedere

“I work too ponderously. Stoklet is no easy task, intellectually or manually ... either I am too old, or too nervous, or too stupid.”

—Klimt in a 1907 letter to Fritz Waerndorfer, director and financial backer of the Wiener Werkstätte



Opposite: *The Beethoven Frieze* (detail), 1901/02. Charcoal, graphite, black, red and coloured chalk, pastel, casein colors, gold, silver, gilt stucco, applications. Vienna, Secession; on loan from the Belvedere.
Above: *Birch Forest (Beech Forest)*, 1903. Oil on canvas, 110 x 110 cm (43 ¼ x 43 ¼ in.) Private collection. According to the restitution law of 2001, the work was restored to the legal heirs.



Photo: bpk / The Metropolitan Museum of Art / Schecter Lee

Everything Klimt

From his complete paintings to his letters to lovers, friends, and patrons: a fascinating study of the Viennese master's work and life

The countless events being held to celebrate the 150th anniversary of his birth make a clear statement on the enduring appreciation for the work of Gustav Klimt. During his lifetime, Klimt was a controversial star whose works made passions run high; he stood for Modernism, but he also embodied tradition. His pictures polarized and divided the art-loving world. Journalists and general public alike were split over the question: For or against Klimt?

This indispensable addition to every connoisseur's library places particular emphasis upon the voices of Klimt's contemporaries via essays examining the reactions to his work throughout his career.

Above: *Klimt's letter to Camilla Sodoma* (detail), 22.07.1897. Private collection.
Opposite: *Portrait of Mäda Primavesi*, 1913. Oil on canvas, 150 x 110 cm (59 x 43 ½ in.) New York, The Metropolitan Museum of Art.

Featuring new photographs of the Stoclet Frieze commissioned exclusively for this book!

Tobias G. Natter worked for 15 years at Österreichische Galerie Belvedere in Vienna and curated at the Neue Galerie in New York. From 2006, he directed the Vorarlberg Museum in Bregenz. Since October 2011 he has been the director of of the Leopold Museum in Vienna.

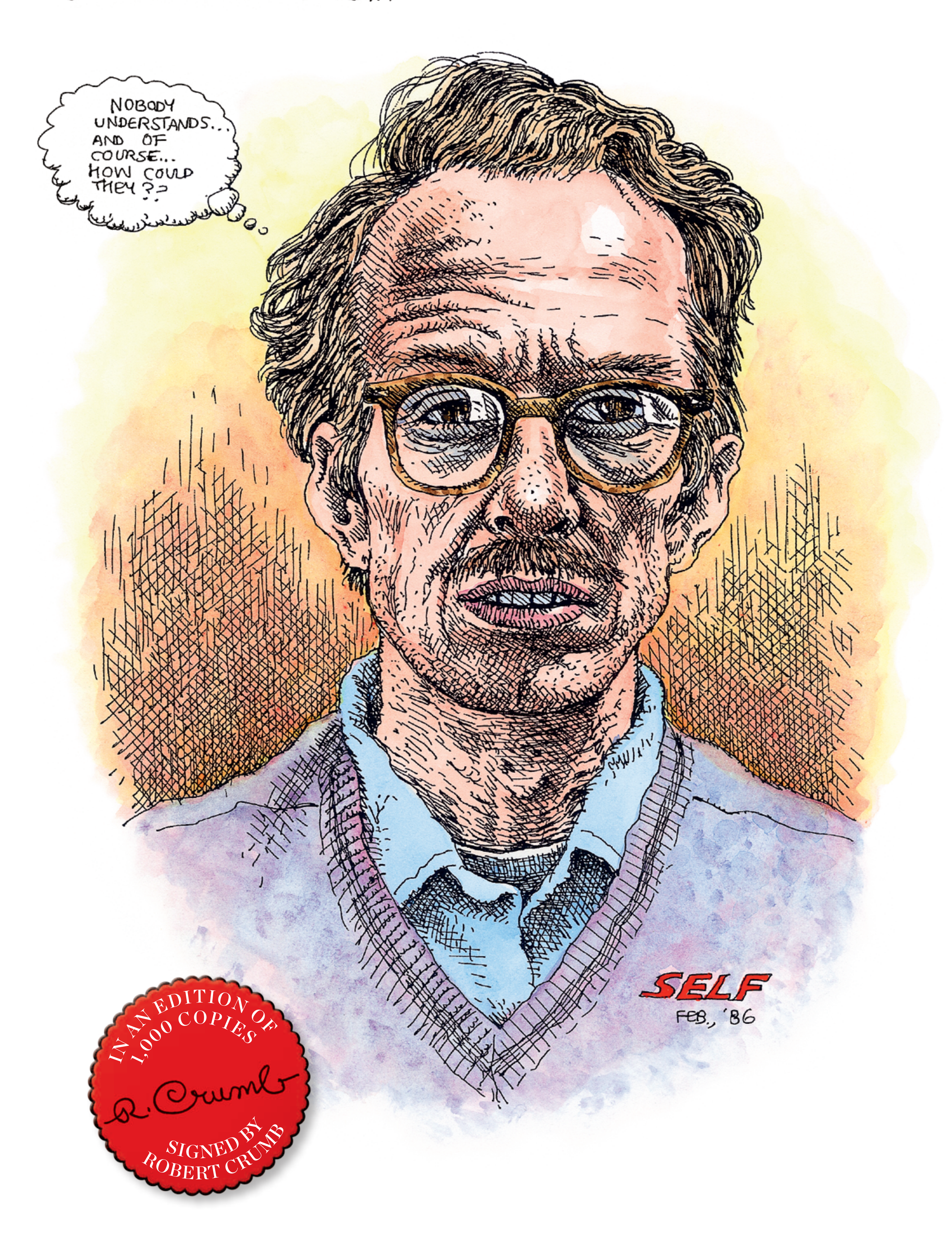
Contributing authors: Evelyn Benesch, Marian Bisanz-Prakken, Rainald Franz, Anette Freytag, Christoph Grunenberg, Hansjörg Krug, Susanna Partsch, Angelina Pötschner, and Michaela Reichel





Gustav Klimt. The Complete Paintings
Tobias G. Natter (Ed.)
Hardcover, format: 29 x 39.5 cm (11.4 x 15.5 in.), 600 pp.
$ 200 / € 150 / £ 135

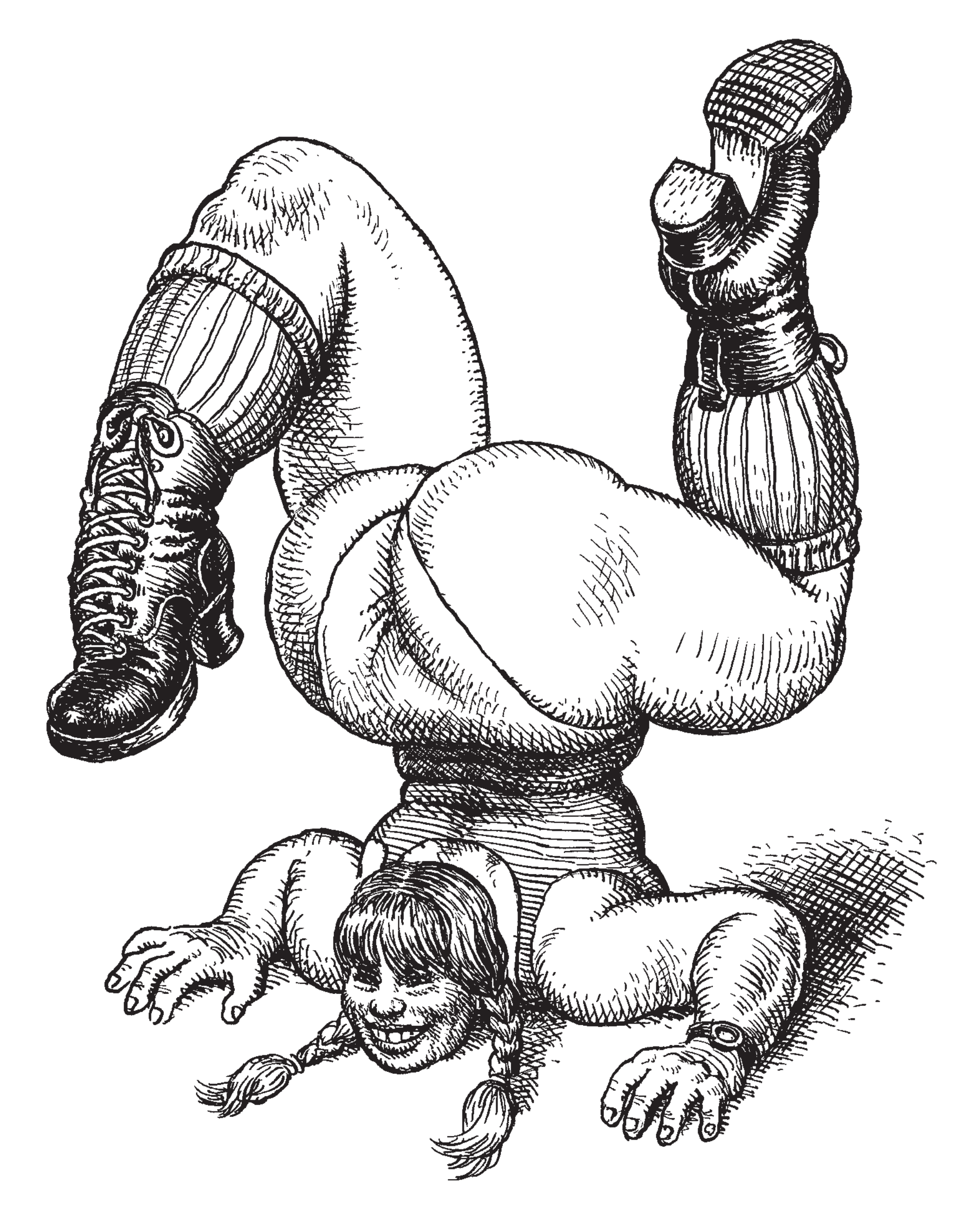
JUST MY NORMAL DAY...



Crumb talks

The famously elusive cartoonist opens up about life at 69 and why there will be no more sketchbooks

The sketchbook series really starts with the first drawings with rapidograph pens, 1964. I was working at the greeting card company and I met this young girl artist, Liz Johnston, and she told me to start drawing with pens, forget about the pencil. She showed me how you can go around with your sketchbook and draw from real life. I wasn't attracted to her, and that's part of the reason we got along so well. We went around drawing together while she talked about Buzzy Linhart. She was involved with this folk musician, a Cleveland hero, and she was always heartbroken because he was running around with other girls. We'd be drawing, and she'd be talking about Buzzy. I'd carry (the sketchbook) everywhere. From 18, I guess. I was also writing -- I kept diaries also on and off during that period -- so I lived on paper. I lived through the book, and behind it. I couldn't talk, so I just drew. It was not about attracting people. It was about hiding behind it. Before I was well known, I was such a geek, such a goofball that people were indifferent to what I was doing. Once in a while people would say, "Oh, let's see what you're drawing. Oh, that's good. Hey, these drawings look good." But I got embarrassed if people noticed and drew attention to the fact that I was drawing. Now I can't do it at all anymore because I'm too famous. People say, "Oh, look, the great R. Crumb is drawing." They always want to see what I'm drawing. They ask me for the drawings and then big discussions always start about how much my drawings are worth. I just feel like tearing it up.



I was nuts

Of course, I hoped (drawing) would get me female attention, but it didn't work at all in that regard. Women were not attracted to guys who drew comics. It was basically the last thing on Earth that had any glamour attached to it. And disclosing your sex fantasies to the world? Women immediately had nothing but negative reactions to that. It shocked me how negative the reactions were from the hippie chicks. When I first drew those sex fantasies, I didn't show them to anyone. I tore them up and flushed them down the toilet. And then, after I started drawing *ZAP* comics, and was being recognized among the hippies, I saw S. Clay Wilson's work that was totally outrageous. He just didn't hold back anything, and, I thought to myself, well, why hold back? I didn't even think about what the audience reaction would be. I just felt that somehow I was crazy, I was nuts. Maybe I was a bit of an exhibitionist. Like, a guy who exposes himself by opening his overcoat. I showed a young hippie girl *Snatch* Comics when it was first published around 1969. Without saying anything, she handed it back to me very gingerly like it was a turd or something. Then I got famous. I remember Art Spiegelman introducing this beautiful 17-year-old girl. She had no idea about my work, but Spiegelman said, "Oh yeah, Crumbie's a big famous hippie artist." That was all it took.

All my characters were developed in the sketchbooks. Mr. Natural, that first appears in a sketchbook, back in the '60s, so that'll be in the next set, Volumes 1 to 6. In 1966 I was at my friend Marty Paul's house, he had this black radio station on in Chicago. Some jive instrumental plays and the announcer says, "That was Mr. Natural." Based on the natural hairdo, the African natural. I wrote *Mr. Natural* in my sketchbook and I spontaneously started drawing this little tiny comic strip about this bearded sage. There's a holy man character in these volumes I never actually drew for comic books.

> *"(Crumb is) the Brueghel of the second half of the 20th century."*
> — Robert Hughes, essayist and art critic



He only appears in the sketchbooks (Volume 9). Sophie was a little kid at the time and she called him Roamin' Dodo. I had the drawing of him holding up a kitty cat and Sophie said, "Doesn't he like the kitty?" So I wrote that in the sketchbook. Sophie was a big influence when she was a little kid with my sketchbooks, and you'll see a lot of her.

Frenzy of crumbsploitation

When I look at the sketchbooks now and I read through them, I get a very self-satisfied feeling of the richness of it. But, you know, it's like somebody else did it. I barely can associate myself, as I know myself, in this moment, with the panorama of what's in those sketchbooks. When you go through hundreds of pages of it, yeah, eventually you're going to see just about every corner of whence I'm about, for better or worse.

We moved to France before the movie *Crumb* came out. We had no idea what a big impact it would be for me, how much attention it would get. It basically brought on more media pestilence and more Crumbsploitation. Everybody wanted to put out a book of my work. It was a feeding frenzy of Crumbsploitation. I think it made my name more of a household word without people actually seeing my work or knowing what my actual work is. My notoriety is now far above and beyond my work. It didn't bring more women to me or anything. I think women found me repellant in that movie. I remember once watching it in the audience of some college. It was a very excruciating experience. There's a part where Kathy Goodell kicks me in the shins. There was cheering from the female members of the audience. [laughs] It was not made to attract women to me.

The most surprising and ironic affect of that movie is that it gave me much more panache and esteem in the fine art world, enough to kind of embrace me into their museums and galleries and stuff.

The sexual perversity

There's this perverse, sad thing that part of my fame is a morbid attraction to the things in my work that are bad and forbidden. Some of these gallery guys like Paul Morris, and all the fine art guys, they call those the "tough" drawings. People line up to see it. There's something that jazzes them about that. And that's what sells best: the ones that show the perversity, the sexual perversity. We did this book called *The Sweeter Side of R. Crumb*. Aline had this idea to do this book with non-threatening drawings. And, guess what? It was a total flop. Dead in the water. It's possible that those tough drawings represent some universal part of the id or something that the super ego's always suppressing, and that people are ashamed of, and embarrassed about. And here I just have it out there in my work, for them to enjoy vicariously. On the other hand, women are horrified by it. You get the Trina Robbins reaction, "This is terrible." Trina accused me of poisoning all the younger male cartoonists who think they can draw terrible violence against women. Besides a handful of blatant imitators that came out in the '70s, I never saw evidence of that. I think very few male cartoonists that I ever saw could actually get that personal with their secret sexual fantasies in their work.

I've given up drawing in sketchbooks almost entirely. I keep thinking I should, it's really a helpful thing to do to keep your hand in there and draw spontaneously and have lots of ideas come up that way. But the fame thing has really killed it for me. I've just become too acutely self-conscious and



the business aspect of being an artist killed the creative, playful side for me. As my fame grows and I become like some kind of fucking, you know, grand old man of graphic storytelling, or whatever, it gets worse and worse. There's no slack. Drawing came out of a spontaneous, experimental, dreamy area of the mind. That's just not there anymore.

It's been a gradual process for decades, really, this slowing down of that compulsion to draw. When I was in my late teens, early 20s, was probably the peak. I just drew all the time. Sublimation of sexual energy or something, trying to prove yourself and trying to be loved, desperate to be loved. Then when the fame started: OK, now I'm loved. Now they're loving me to death over here. They're killing me.

Double in value

Every drawing I do now has some grave consequence. As the sketchbook thing slowed down, and I had to go out to dinners all the time with people in restaurants, I started drawing on placemats. Lots of paper placemats in France. It was a way to draw spontaneously, sitting in restaurants waiting for food.



Then the restaurateurs started taking the drawings, and pretty soon people were fighting over these drawings: "Oh, I thought I could have..." "No, I want this one!" And people would be sitting there joking about how valuable the drawings were, how much they were worth and everything. And, then the drawings started being published. So, I can't draw on placemats anymore either. It just killed it. It's sucking my blood.

The vultures have been circling for a long time. The minute that I die, every drawing I ever did will double in value, at least. I remember once I called Federal Express and I told them I wanted to send something to America and I told them it was some artwork. And they said, "Is this original art?" I said, "Yeah." And they said, "Is the artist living or dead?" I said, "He's living." And they said, "Oh, OK then, it'll be a lot cheaper." [laughs]

When I was working on Genesis Aline found this hidden away place in the mountains for me to work. I can't tell you how much I enjoyed that, being by myself for a week at a time where nobody knew where I was. Aline was the only person who knew where I was and she was the only one that called me. I loved that. And, then, I started drawing again. I started getting back into drawing.

When I was young I was an observer of life, as an invisible, ghost-like figure. I observed the world as if detached from it. And then, I became the observed. It drives me insane being the observed. I like being invisible. Originally, it felt painful being invisible, unloved and all that, but now I realize that that was a gift I can never get back.

But Aline says it's very unattractive to complain, to whine about such things. You know, everybody should have such troubles as this. I really can't complain. I got it pretty good.



Each set includes this signed color art print by Robert Crumb.

THE BEST OF R. Crumb

Personally selected by the master from his notebooks





Limited to 1,000 numbered copies, with color art print signed by Robert Crumb

- The slipcased set is made with loving attention to detail in a size and format selected by the artist
- Each book in the boxed set contains 224 pages, for a total of 1,344 pages of prime Crumb
- The set includes a hand-written introduction by Robert Crumb
- Each set of this 1,000-copy limited edition also includes a signed color art print of the Crumb original *The Little Guy That Lives in my Brain* (see opposite page)

Robert Crumb was born in Philadelphia in 1943 and encouraged by his older brother Charles to draw comics in childhood. He credits his mid-'60s LSD use with turning him to the underground style that made his fame, best illustrated in the comics *Zap, Snatch, Big Ass, Weirdo,* and *Hup*. He has released scores of books and is the subject of the biographical film *Crumb* (1994). He lives in France with his wife, Aline Kominsky-Crumb.

Dian Hanson was born in Seattle in 1951. She became TASCHEN's sexy book editor in 2001. Her many books include *Vanessa del Rio: Fifty Years of Slightly Slutty Behavior, Tom of Finland XXL,* and *The Big Butt Book*.

Robert Crumb. Sketchbooks.
Volumes 7–12, 1982–2011
Dian Hanson (Ed.), Robert Crumb
Hardcover, 6 vols. in slipcase, incl. signed print, format: 20.5 x 27 cm (8.0 x 10.6 in.), 1,344 pp.
$ 1,000 / € 750 / £ 650

Volumes 1–6, 1964–1981, to be published 2013.

Scrolling through history





This is your chance to own a facsimile of the exquisitely illuminated 1746 Hanover Scroll of The Book of Esther

What the Book of Esther can tell us today

A lesson in history — and feminine complexity — with Rabbi Homolka

With special thanks to the *Jewish Voice from Germany*

A wise king, a wily villain, two brave women: One doesn't need to be a Rabbi to enjoy this ancient tale. But it sure helps, as we discovered when Rabbi Walter Homolka from Potsdam, near Berlin, gave us his take on *The Book of Esther*.

TASCHEN: To a German, the reversal of fortunes in the Megillah – The Book of Esther – resembles the events in a classic fairy tale. Are there similarities?
Rabbi Homolka: Fairy tales recount wondrous events. Good and Bad are clearly distinct, with a hero serving as the central figure. In the Purim story, the hero is a heroine: Esther. Her story takes place at the court of the Persian King Ahasuerus – most probably this refers to Xerxes I, who ruled from 486 to 465 BCE. His minister Haman wants to take revenge on the Jew Mordecai and thus plots to kill all the Jews in the kingdom. But they are saved through the cunning initiative of Esther. A Jew by birth herself but keeping it a secret, Esther becomes the wife of the King of Persia and turns around the fate of her people. By the way, God is not once mentioned in the Book of Esther.

TASCHEN: What does Esther represent?
Rabbi Homolka: The heroine of the Purim story uses clothing to conceal her true identity. Her Hebrew name is Hadassah, but attired in sumptuous robes and carefully made up, she appears to King Ahasuerus as a Persian beauty named Esther, which means "hidden". By hiding her Jewish heritage, Esther was able to become queen. And by revealing her true identity at the right moment, she saved her people from annihilation. Rabbi Lynn Gottlieb reminds us that Esther was a symbol of hope for the Marranos, the Jews in medieval Spain and Portugal who had been forced to convert to Catholicism. "The women in the Marrano communities saw themselves as Queen Esther," as they practised Judaism in secret while living as Christians in public, says Gottlieb. "They led the community prayers, conducted weddings and developed rituals surrounding the fast of Esther." Thus, Esther exemplifies the insistence of the Jewish people to preserve their identity.

By hiding her Jewish identity, Esther was able to become queen. And by revealing it at just the right moment, she saved her people from annihilation.


Das V. Capitel.

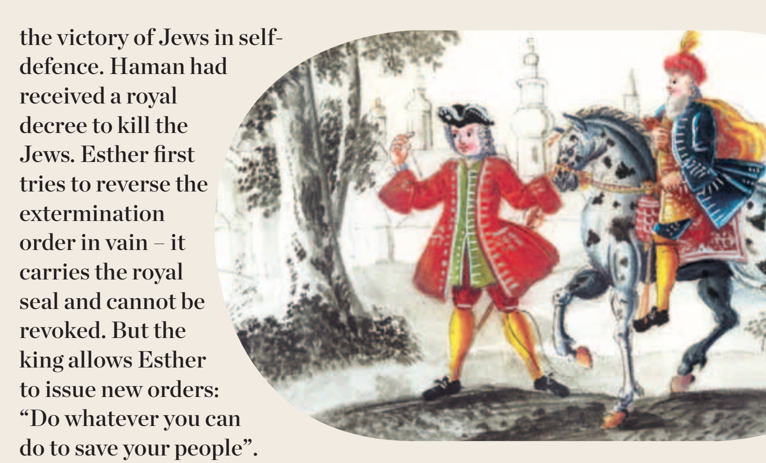
TASCHEN: Some contemporary interpretations see both Esther and Vashti, the first wife of King Ahasuerus, as feminist icons.
Rabbi Homolka: Since the Jewish people in Persia were saved by a woman, the Talmud prescribes, "It is obligatory for women to hear the reading of the Megillah, because they benefited also by the same miracle." (Meg 4a) There are feminist readings that examine the roles of Vashti and Esther to elucidate the status of women in Judaism. Vashti, who openly opposes her husband, and Esther are seen as dynamic opposites that embody two levels of feminist consciousness, namely resistance and political stratagem.

TASCHEN: What is the message that today's Jews find in the Esther story?
Rabbi Homolka: In one remarkable passage of Jewish tradition, there is a fictitious dialogue: When Queen Esther asked her contemporary Rabbis that her book be included in the Bible, the sages are said to have responded, "You will awaken animosity between us and the nations!" And really, Martin Luther, in his antisemitic treatise "On the Jews and Their Lies" of 1543, accused the Jews of yearning to treat the Gentiles of his time in just the way they treated the Gentiles in the time of Esther. However, I see the Megillah as celebrating

Megillah miracle

The amazing tale of how Queen Esther saved her people

- Limited edition facsimile scroll of 1,746 copies
- Richly illustrated, continuous text, 6.5 m (over 21 ft) long, unfurls to the left from a leather-bound cylinder
- Companion volume in a protective slipcase contains the biblical text of the Book of Esther in three languages and a fold-out sheet with an overview of the complete scroll



the victory of Jews in self-defence. Haman had received a royal decree to kill the Jews. Esther first tries to reverse the extermination order in vain – it carries the royal seal and cannot be revoked. But the king allows Esther to issue new orders: "Do whatever you can do to save your people". Thus, self-defence is permitted against Haman, who did not take into account the ability for Jewish resistance. The German liberal Rabbi Max Dienemann understood Purim symbolically. "Israel is always in the



minority," he writes in 1930, "always surrounded by threats, always near the end. If it had to rely on its strength, it would surely be lost. If it had to rely on human beings, it would be powerless. The fact that

In the Messianic Era, mankind will overcome the pressure that tyrannical leaders like Haman exert to prevent our spiritual and intellectual development.

it remains and endures is the sovereign will of God as he guides history."

TASCHEN: This is celebrated on Purim.

Rabbi Homolka: One of the most important characteristics of the Purim plays is the donning of costumes. Purim is the time of year during which observant Jews are allowed to be boisterous and the rules of conduct in the synagogue are suspended. The Talmudic saying that every man is obligated on Purim to drink so much wine that he no longer knows whether he is cursing Haman or praising Mordecai is taken literally by even the most earnest of scholars. According to Jewish tradition, Purim will be the only feast still to be celebrated in the Messianic Era. Then, mankind will triumph over all regressive norms and overcome the pressure that tyrannical leaders like Haman exert to prevent our spiritual and intellectual development.

Rabbi Prof. Dr. Walter Homolka is Rector of the Abraham Geiger College, a liberal rabbinical seminary at the University of Potsdam, Germany, and Member of the Executive Board of the World Union for Progressive Judaism.

Illuminated with cartouches that recall modern cartoons, the unfurled scroll measures 6.5 meters!

Falk Wiesemann, the author of the commentary volume, is a specialist in German-Jewish history, the history of Jewish booklore and 20th-century German social history.

The Esther Scroll
Falk Wiesemann
Manuscript scroll in a wooden display, incl. book
Scroll: format: 642 x 33.5 cm (252.8 x 13.2 in.)
Book: format: 33.5 x 22 cm (13.1 x 8.6 in.), 144 pp.
$ 700 / € 500 / £ 450



Kinbaku-bi, anyone?

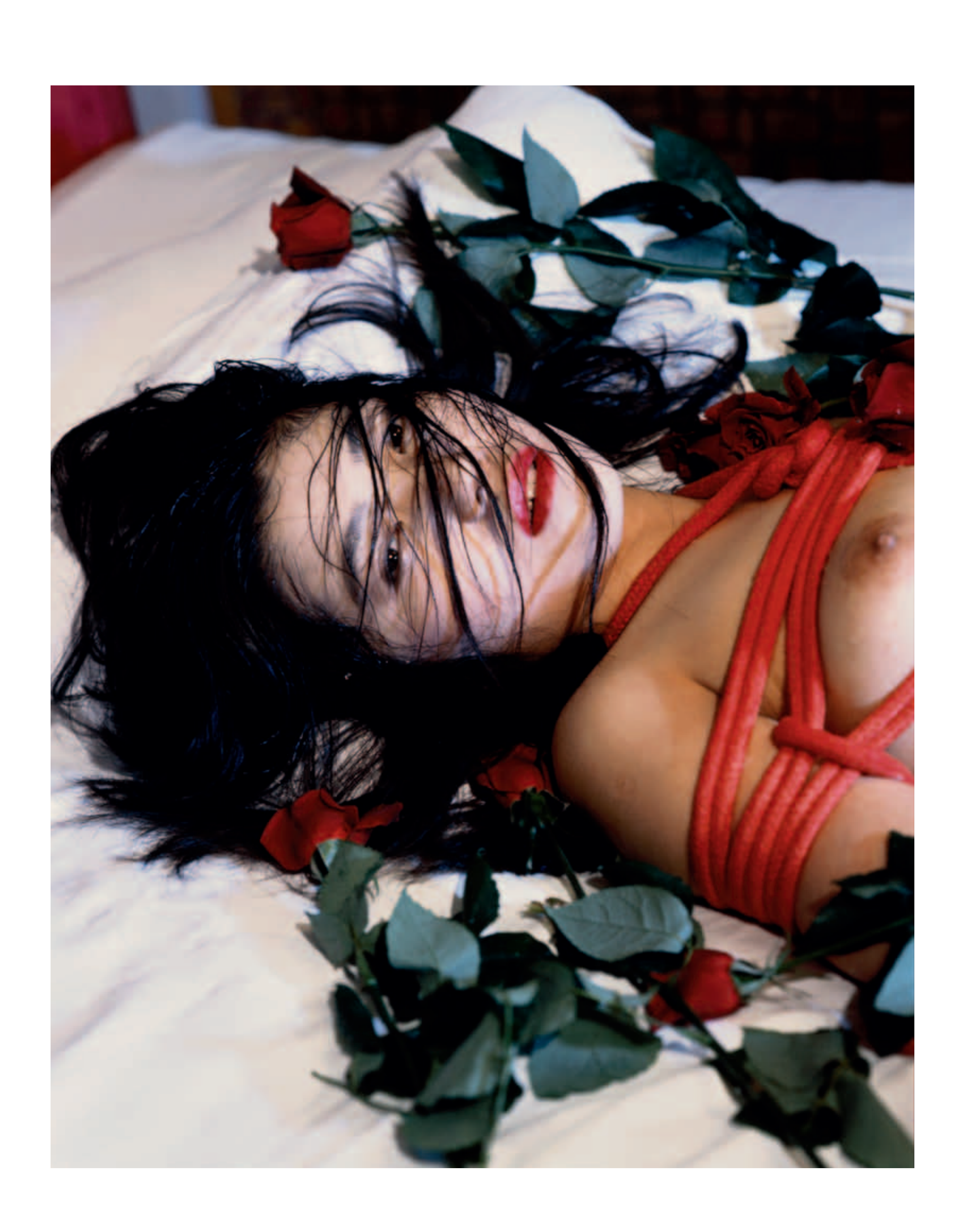
The beauty of tight binding



“Araki defies the strict censorship laws in his native country rather than compromise his vision.”

— *The Art Newspaper*, London

nobuyoshi ARAKI / Bondage





“Photography is love and death.”

—Nobuyoshi Araki



Strings attached

The provocative art of Japanese bondage

Meaning literally, "the beauty of tight binding," Kinbaku-bi, the Japanese art of erotic bondage, has long fascinated Nobuyoshi Araki, who has made it one of his most important subjects. He's been called a genius and a poet, and also a misogynist, a pornographer, a monster, but Araki's work transcends simplistic moralistic classifications; he has said of his work, "There is no conclusion. It's completely open. It doesn't go anywhere." Whether literally or figuratively, his bound subjects are certainly immobilized, yet in the most tantalizing ways.



Limited to 995 numbered copies, signed by Nobuyoshi Araki

Three volumes, enticingly hand-bound in the Japanese tradition and packaged in a wooden box, featuring Araki's selection of his favorite bondage photos from over his entire career.

Art Edition No. 1–150

- Limited to three editions of 50 numbered copies, Japanese binding, each with a color photograph, signed by Nobuyoshi Araki; print size 24 x 29 cm (9.4 x 11.4 in.)
  $ 4,000 / € 2,500 / £ 2,250

Collector's Edition No. 151–995

- Limited to 845 numbered copies signed by Nobuyoshi Araki
  $ 1,000 / € 750 / £ 650

Nobuyoshi Araki was born in Tokyo in 1940. Given a camera by his father at the ripe age of twelve, Araki has been taking pictures ever since. Over the years, his bold, unabashed photographs of his private life have been the object of a great deal of controversy and censorship (especially in his native Japan), a fact that has not fazed the artist nor diminished his influence. To date, Araki has published over 350 books of his work.

Nobuyoshi Araki. Bondage
3 vols. in box, Japanese binding, format: 29 x 33 cm (11.4 x 12.9 in.), 600 pp.

Please check www.taschen.com for details

Between the pleats

Issey Miyake's innovative clothing line



Issey Miyake's Pleats Please collections were first launched in 1993. Made from single pieces of high quality 100% polyester fabric, Pleats Please clothing is innovative in its process: the clothes are first cut and sewn together from fabric that is nearly three times larger than the finished item of clothing, then sandwiched between sheets of paper and hand fed into a heat press.

From tube dresses to cardigans, skirts, shirts, or elastic-waisted pants: the clothes emerge with permanent pleats. This industrial process allows both texture and form to be created at the same time. Vertical pleating is used to create different effects and architectural shapes. Pleats Please clothes are very functional and practical; they store easily, travel well, require

“Creative minds coming together to bring a product to fruition. There is no other clothing that captures this contemporary feeling more than ‘PLEATS PLEASE!’”
— Kazuko Koike



Pleats Please Issey Miyake
Midori Kitamura
Flexicover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 576 pp.
$ 39.99 / € 29.99 / £ 24.99



no ironing, can be machine-washed, and dry within hours. Shapes are simple, and the colors and prints diverse (a set of basic colors is available each season, plus seasonal colors and prints). The clothes’ simple beauty, comfort, lightness, and ease of care have changed the way many women all over the world dress.



An art book for food lovers

Mouthwatering illustrations of 19th century French garden vegetables

The French company Vilmorin-Andrieux & Cie arose in the 18th century. At the height of its international renown, the company published its splendid *Album Vilmorin. Les Plantes potagères* (*The Vegetable Garden*) featuring 46 magnificent color plates. The Vilmorins employed some 15 painters to create this work of agro-botanic iconography. These illustrations—reproduced here with exquisite care and accuracy—transcend mere artistic interest, beautiful as they are; they are also a valuable resource for anyone researching cultivarietal evolution, and old varieties of fruits and vegetables.

Album Vilmorin
The Vegetable Garden
Werner Dressendörfer
Hardcover, format: 29.6 x 42 cm (11.6 x 16.5 in.), 136 pp.
$ 59.99 / € 39.99 / £ 34.99

PRESENT

PAST

FUTURE?

NOT JUST DIFFERENT... BETTER!

Over the years Western Electric has made a long line of ever improving telephones and telephone equipment.

Even now Western Electric engineers and their partners at Bell Telephone Laboratories are working on still better telephones for tomorrow... turning promising ideas for new telephones into test models. If these models prove to be practical, and you – the public – like them, we'll make them by the million for your local Bell telephone company.



Making better and better telephones – and telephone equipment – is Western Electric's main job as part of the Bell System . . . and it adds up to more satisfactory telephone service for you.

Mad for ads

Pushing products in the age of affluence



The* Mid-Century Ads *two-volume set features a huge selection of the best American print ads in the age of the "big idea," digitally remastered to look as bright and new as the day they first hit the newsstands.



"If you're a graphic design nerd, a marketing guru, or just a lover of pop Americana, trust us, you want this for your collection."

—*Huffingtonpost.com*, New York





Opposite: Western Electric, 1959.
Top right: Maidenform, 1963.
Top left: White Horse, 1956.
Above: Knoll Textiles, 1965.
Left: Budweiser, 1962.
Right: Pontiac, 1958 (detail).

So, what's the big idea?

by Steven Heller

If the advertisements in this mammoth volume were the sole artifacts a historian used to examine and analyze the turbulent Sixties, a picture of American culture would emerge that bears scant resemblance to social and political realities of the times. Where are the Blacks, Latinos, and Asians? Viewed from this vantage point, the Sixties had no civil rights protest, Vietnam War, or sex, drugs, and rock 'n' roll — at least not in any meaningful way. The advertisements here, exhumed from the crypts of Madison Avenue as mummified in the mass magazines of the day, were sanitized, homogenized, and cauterized, which is not to say that they did not have style, taste, or humor, or that they do not represent the zeitgeist in a jaundiced way.

Advertising is, after all, artificial truth. Of course, certain claims are accurate — makeup hides blemishes, soda is sweet, bad breath smells, headaches hurt, and sunglasses shade the eyes. Definitely, by the Sixties, phony snake oil and patent medicine advertisements from the turn of the century were long since abolished. Yet advertising, especially at this time, was nonetheless designed to outsmart, outdo, and outsell competition no matter what

it was, through whatever means were tolerable within the parameters of so-called "truth in advertising" doctrines — which is a concept akin to allowing acceptable amounts of rat hair in food. Fabrications and exaggerations existed, but no one cared because the images, words, and concepts toed the line between the possible and the preposterous.

What's more, by the early Sixties postwar Americans were happily conditioned to believe anything that mass media put forth, and advertising was embraced without question or hesitation. Consequently, many magazine ads and TV commercials were viewed more as entertainment — or pastimes — than as crass sales pitches.

During the Sixties, advertising evolved from its primordial emphasis on lengthy, turgid texts to snappy, witty headline-and-picture ensembles through a method known as the "Big Idea." The term connotes both a radical shift from the past and a distinctly American genre of creative promotion. The pioneers of the so-called "Creative Revolution," out of which the Big Idea emerged, realized that to truly capture an audience's attention and impart lasting messages they had to continually amuse. So to keep the public on its feet, Mad Ave had to call in some of its biggest creative guns.

The gun is an apt metaphor because an advertising campaign is no different from a battlefield maneuver. The larger the artillery or the better the strategy or the greater the manpower, the more hearts and minds will be won over. Continual bombardment of slogans and images clearly reduced resistance and built recognition. If the product being advertised actually lived up to the claims, so much the better. But this was not even necessary if the battle was uncontested. Witness the advertisements for some of the Sixties' leading brands — Maidenform,

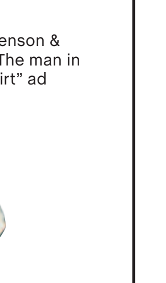


1945
Leo Burnett Co. launches "This is Life" campaign for the American Meat Institute



1949
Doyle Dane Bernbach opens for business

1951
William Golden designs CBS "eye" based on a Pennsylvania Dutch hex sign





1951
Hewitt, Ogilvy, Benson & Mather unveils "The man in the Hathaway shirt" ad

1953
Henry Wolf becomes art director for *Esquire*





1954
I Love Lucy is America's top-rated TV sitcom

1954
Colonel Sanders, symbolic master of the old Southern plantation, is adopted as the trademark for Kentucky Fried Chicken



1955
Tail fins appear on mid-price American cars

1950
Marlboro targets mothers with ads starring babies



1950
At Olivetti, art director Giovanni Pintori brings new ideas to corporate graphic communications



1952
TV's *Ozzie & Harriet* depicts the ideal American family



1952
Tony the Tiger, created by Martin and Alice Provensen for Leo Burnett Co., appears on Kellogg's Sugar Frosted Flakes boxes

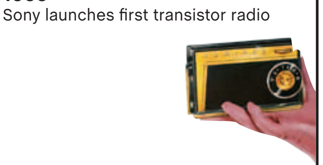


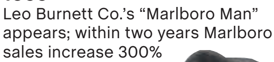
1954
The "BIG IDEA" in advertising's Creative Revolution is launched by young advertising copywriters and designers

1954
A nude pin-up photo of Marilyn Monroe graces centerfold of Hugh Hefner's first issue of *Playboy*



1955
Sony launches first transistor radio





1955
Leo Burnett Co.'s "Marlboro Man" appears; within two years Marlboro sales increase 300%



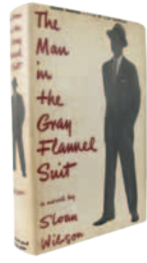
> “Our brand-new client’s marketing problem boiled down to this: We had to sell a Nazi car in a Jewish town.”
>
> —George Lois

Anacin, General Electric, and Clairol. While the products efficiently did their jobs, in each case their manufactured auras and fake mythologies gave them stature and sales appeal so that each commanded a strong market share, until eventually they were challenged by an even more formidable mythologizing force. Fortunes of existing products were often changed through smarter, if also more relentless, advertising campaigns, and new brands earned affluence through what in the Madison Avenue argot is known as spectacular “creative.” Witness the Sixties campaign for Volkswagen created by Doyle Dane Bernbach that took a little Nazi “people’s” car designed in the late 1930s under Adolf Hitler’s auspices and instantly made it the best-selling economy car in big-car-loving America by claiming its perceived deficits were truly advantages. That was strategic ingenuity and brilliant advertising. Or take the ad for the portable Sony, a tiny TV made in Japan (another former wartime adversary), home of the cheap transistor radio, which, through witty copy and image, propelled the brand into direct competition with American-made giants.

During the Sixties, the Big Idea made advertising decidedly cleverer, funnier, and more enjoyable than ever before. New standards were set by the wunderkinder of Madison Avenue, such as art directors George Lois, Gene Federico, Bill Taubin, Helmut Krone, Bob Gage, and others who captured the power inherent in good typography and strong imagery to add touches of class to ads that did not turn up noses at the masses but rather afforded them greater respect. Yet their respective gems were set alongside many cheaper stones.

The Sixties was a transitory period in which the Creative Revolution fought the mediocre status quo. And mediocre does not imply unprofessional, either. A typical ad for Swift Premium breakfast sausage—which uses a photograph that imitates a Norman Rockwell painting replete with Betty Crocker mom and two clean-cut varsity brothers good-naturedly fighting over the machine-processed delicacy—cost considerable money and energy to produce. Yet the creators apparently lacked the vision and intuition that an exemplary ad, even for such a quotidian product as pork sausage, could use wit to transcend cliché. Similarly, despite

1955
The Man in the Gray Flannel Suit, Sloan Wilson’s examination of the hectic corporate lifestyle, is published



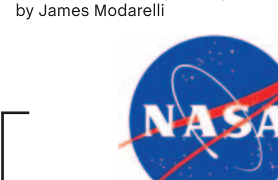


1957
Eduard Hoffman and Max Miedinger design Neue Haas Grotesk for the Haas type foundery in Switzerland; in 1961 it is renamed Helvetica



1957
Ford Motor Co. introduces the Edsel, one of the greatest marketing disasters of automotive history

1959
NASA “meatball” logo designed by James Modarelli



1956
Paul Rand designs IBM slab-serif logo based on Georg Trump’s City typeface

1957
Original supermodel Suzy Parker, the face of Coco Chanel, earns unprecedented $100,000 a year





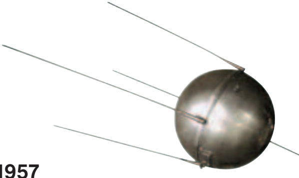
1958
Crest toothpaste “Look, Ma! No cavities!” ad is created by Benton & Bowles



1959
Pin-up artist Joyce Ballantyne wins the Coppertone girl commission



1957
Howard Luck Gossage, advertising copywriter, forms Freeman, Mander & Gossage in San Francisco and becomes a leading force in the movement toward socially responsible advertising



1957
Soviets launch Sputnik, and the space age with it

1957
Grey Advertising creates “Leave the driving to us” campaign for Greyhound



1957
Foote, Cone & Belding campaign for Clairol intrigues consumers by asking, “Does she…or doesn’t she?”

1958
National Association of Broadcasters bans subliminal ads



1958
Herbert Matter’s “chimney sweep” ad for Knoll appears on inside front cover of *The New Yorker* “anniversary issue”



1959
Ogilvy, Benson & Mather creates “Good to the last drop” ad for Maxwell House





1959
George Lois leaves Doyle Dane Bernbach to found Papert, Koenig, Lois Inc. (the agency begins officially in 1960)



the idiotic simplicity of an early Sixties ad for the soft drink, Dr Pepper, which sought to siphon market share away from Coke and Pepsi, and shows a thirsty lass dreaming of another Pepper, was a costly exercise for the advertising agency. Just getting the model's mouth, eyes, and hair perfect enough to seduce someone into drinking a beverage with Pepper (not to mention Doctor) in the name took considerable hubris. Yet an ad for 7-up, which had as much to gain from tried-and-true advertisements as Dr Pepper, used a much more unconventional expressive approach: Rather than a photograph or realistic painting, the bold step of using a conceptual illustration of a man watching a football game (seen in the lens of his binoculars), with barely a hint of the bottle (it was convention in all such ads to show the product), gave the viewer an added message to ponder. Now that was gutsy. Slowly mass market advertisements were injected with more original attributes. However, Sixties advertising inherited Fifties hold-overs that worked so well during the Age of Eisenhower that there was no need to change in the Age of Camelot. Budweiser's "Where There's Life There's Bud" campaign continued for almost a generation with little modification. The picture-perfect paintings of sultry dames or smooth playboys with tall glasses of foamy brew poured before their eyes was so ingrained in the vernacular that MAD magazine, infamous for its parody advertisements, did a send-up featuring a woeful drunk under the title "Not Happier But Wiser." Despite this critical implication, having a slogan, jingle, or logo be so indelibly a part of American language was free advertising.

The Sixties gave birth to its own classics, rooted in crafty headlines and taglines designed to wheedle into the mass subconscious. Many were innocuous, others insipid. Of the latter, cigarette slogans were often the most memorable, including one for Lucky Strike Filters that went "Show Me a Filter Cigarette That Really Delivers Taste and I'll Eat My Hat!" While the verbiage may seem unwieldy, it was unforgettable when wed to a photograph of an attractive model whose hat has a large bite chomped out of it. One ad in this lengthy campaign apparently shows a Vietnamese woman sheepishly smiling under her traditional straw headgear in perhaps one of the few tips of the hat, so to speak, to America's geopolitical involvement in Southeast Asia (as a dumping ground for cigarettes, among other things). Another monumental ad of the day and thematic constant in American vernacular was the "Be Sociable, Have a Pepsi" campaign. Most of

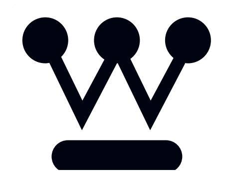


1960
Doyle Dane Bernbach creates Volkswagen's "Think Small" print ad



1960
Chimp demonstrates new Xerox technology for a television audience

1961
Paul Rand designs Westinghouse log



1961
For its Corvette line, Chevrolet replaces illustrations with photography and taglines like "Twice a Day He Takes a Vacation"





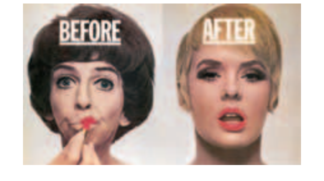
1963
"The Pepsi Generation" ad campaign kicks off what becomes known as the "cola wars" with Batten, Barton, Durstine, & Osborn as agency





1963
Henry Dreyfuss designs the Polaroid Land Camera Automatic 100

1964
Coty lipstick print ad "Before/After" is created by Papert, Koenig, Lois Inc.



1964
Levy's Bread print ad "You don't have to be Jewish to love Levy's" is designed by Bill Taubin at Doyle Dane Bernbach

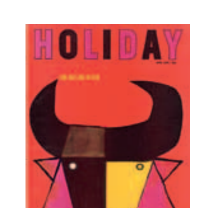
1961
Show magazine launches with art direction and inventive covers by Henry Wolf



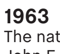
1961
Doyle Dane Bernbach unveils Chivas Regal "Give dad an expensive belt" ad

1962
George Lois of Papert, Koenig, Lois Inc. devises Wolfschmidt Vodka print campaign





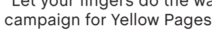
1962
Frank Zachary becomes the art director of *Holiday* magazine.



1963
The nation mourns after President John F. Kennedy is assasinated by Lee Harvey Oswald in Dallas, Texas



1963
Avis "We try harder" ad is created by Doyle Dane Bernbach



1964
Art director Stephen Baker creates "Let your fingers do the walking" ad campaign for Yellow Pages

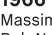
1964
Norman Rockwell is let go by the *Saturday Evening Post* after illustrating more than 320 covers because it wants to modernize its image



"Products are made in a factory… brands are made in the mind."

—Walter Landor

the ads included photo-realistic paintings of young middle-class "Sociables" who "prefer Pepsi" cavorting at the ski lounges and penthouses of America. The ad not only encouraged its target audience to live life with gusto, the slogan was a mantra for a generation.
Certain advertisements are considered classics because they somehow promoted a lifestyle that became an integral part of the zeitgeist. Clairol's ads, for example, made it socially imperative for every woman to change their hair color, and the slogan "Does She or Doesn't She, Only Her Hairdresser Knows for Sure," underscored how easy and effective it was. Yet others are classic because they actually changed the way the public viewed its surroundings. Braniff International Airways's "The End of the Plain Plane, Explained" introduced an old product with a new aura. In fact, the product itself was a veritable billboard. To make an otherwise small air carrier appeal to a large segment of American air travelers, the color of the planes themselves were changed from the usual metallic silver to various primary and pastel hues. The change had little to do with improved service, but nonetheless signaled a perceived revolution in the air and on the ground, with the idea that an airline was not merely an impersonal, utilitarian conveyor but an exciting (colorful) experience.
Advertising will never be neutral. It must always demonstrate that one thing is better than the next thing, and that that thing is also the best thing. During the Sixties the definition of hard-sell changed from bang the consumer over the head with trite words and pictures to creative playfulness presumably geared to make the receiver feel better about advertising. And it worked.
But regardless of method, the advertisements in this volume — truly the backbone of a market-driven capitalist economy — are driven by one simple agenda: To build such incomparable recognition that the public will clamor, desire, and demand whatever is being sold to them. And that, in a nutshell, is the Big Idea.



1964
Charmin toilet tissue ad "Please don't squeeze the Charmin" is created by Benton & Bowles

1966
Massimo Vignelli (awt Unimark), with Bob Noorda, designs the New York subway signage and map










1968
Lynn St. John creates "If you spent forty days in the sun you'd be rosy and plump, too" Hunt's Catsup ad for Hunt-Wesson Foods Inc.

1964
Bob Jones creates Enco gasoline ad "Put a Tiger in Your Tank!" for Humble Oil & Refining Company

1966
Woody Allen stars in Smirnoff Mule campaign






1969
The Beatles' *Yellow Submarine* film debuts, with graphics by Heinz Edelmann

1965
U.S. surgeon general mandates "Caution: Smoking may be hazardous to your health" notices on cigarette packages

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health

1966
George Lois creates the "Nauga," the mythical beast and trade character for Naugahyde, the synthetic leather fabric



1969
McDonald's updates its logo to feature the iconic "Golden Arches" appearing on many of its franchises



1965
Geer DuBois uses various celebrities in "Who's That Behind the Foster Grants?" ads



1967
Landor & Associates designs the Levi's tab logo

Levi's

1970
Brothers Maurice and Charles Saatchi establish eponymous agency in London



Smart sells

Advertising for the Space Age – Zoom back in time to the 50s and 60s!





Cultural anthropologist and graphic design historian **Jim Heimann** is Executive Editor for TASCHEN America, and author of numerous books on architecture, pop culture, and the history of the West Coast, Los Angeles, and Hollywood. His unrivaled private collection of ephemera has been featured in museum exhibitions around the world and dozens of books.

Steven Heller is the co-chair of the School of Visual Arts MFA Designer as Author Program. For 33 years he was an art director for *The New York Times*, and currently writes the "Visuals" column for *The New York Times Book Review*. He is the author of 120 books on graphic design, illustration, and satiric art.

Mid-Century Ads: Advertising from the *Mad Men* Era
Jim Heimann, Steven Heller
Hardcover, 2 vols. in slipcase, format: 24 x 33.6 cm (9.4 x 13.2 in.), 720 pp.
$ 59.99 / € 39.99 / £ 34.99

Today's starchitects

Designing and building the future

Photo: Tim van De Velde/OWI

"... an essential reference for everyone interested in architecture and design."

—*DeTnk*, London

Architecture Now! Vol. 8
Philip Jodidio
Flexicover with flaps, format:
19.6 x 24.9 cm (7.7 x 9.8 in.), 480 pp.
$ 39.99 / € 29.99 / £ 24.99

Bassam el Okeily's "Narrow House" amidst a block of more traditional houses in Bilzen, Belgium. The street facade of the house becomes a public light sculpture.



Photo: Marcus Leith & Andrew Dunkley

Concepts in space

The experimental art of Olafur Eliasson

This rich sourcebook enables the reader to delve into the corners and crevices of Studio Olafur Eliasson's diverse projects.

The majority of Eliasson's thought-provoking installations, photographs, sculptures, and architectural projects to date is included, with additional material focusing on the research processes at Studio Olafur Eliasson.

First published as a limited Collector's Edition—now available as a trade edition

The hugely popular "Weather Project" in the Turbine Hall at London's Tate Modern explored the most British of obsessions – the weather.

Studio Olafur Eliasson
Philip Ursprung
Hardcover, format: 19.7 x 25 cm (7.8 x 9.8 in.), 532 pp.
$ 39.99 / € 29.99 / £ 24.99

Architecture outside the box

Designing the great outdoors



Maya Lin's earth drawing *11 Minute Line*, the Wanås Foundation's largest project ever, is a permanent site-specific installation at Wanås Castle in the south of Sweden.



Landscape architecture is one of the hottest areas of contemporary design. No matter what the architectural style of the moment, the green areas around houses, stadiums, or corporate headquarters have taken on a considerable importance, all the more so with the emphasis on ecology and green design.* Landscape Architecture Now! *calls on the work of the top designers of the moment, opening the doors and windows of today's architecture into the gardens of tomorrow.

Photo: Anders Norrsell

Landscape Architecture Now!
Philip Jodidio
Flexicover, flaps, format:
19.6 x 24.9 cm (7.7 x 9.8 in.), 416 pp.
$ 39.99 / € 29.99 / £ 24.99



Plastic culture

The story of the company that made synthetic polymers a perennial attraction

Photo: Ruy Teixeira/Studio Ghiglieri

“Not the marketing comes first, but the product.”

Some quick and chic words by Kartell’s big boss



Photo: Fabrizio Bergamo

TASCHEN: Your furniture pieces and home accessories are known for their bold palette. Which designer is a color genius?
Claudio Luti: The first time I worked with Philippe Starck, he arrived with a Pantone fan from Japan. We were meeting with a company that made a special kind of plastic, a big international company. In their catalog was only one red, one white, one black. And here was Starck with these very subtle shades, all mixes of many colors, and he said: I want a unique color for each item. They laughed at us – but they followed. And the chairs were a huge success. On the other hand, Japanese designers like Tokujin Yoshioka often shun color. When I ask them for a ruby red, they say: Ah, Claudio, I don’t know ... why not just in white? (laughs)

TASCHEN: How many new tables, chairs and lamps does Kartell launch per year?
CL: I start with nearly a hundred designs every year, and in the end we arrive at ten, fifteen, or twenty. It is one big editing process. We have about twelve designers who work with us on a regular basis, and I see them every three or four weeks. That’s how we progress. Also, I look constantly around to see if there is someone new out there to put on the team. I have a long list of names, all praised by their peers or the critics, but I prefer to see for myself. Kartell is about industrial design – functional, durable, with a long life-span. Big numbers, but with some real emotion. And what I’m always looking for is innovation in the material itself. We invest a lot in how a piece is made. Take the “Audrey” by Lissoni – this chair (his face suddenly becomes animated) is incredible! It is made with only two pieces of aluminium and plastic insets. (He jumps up, turns around and traces the edge of the seat.) Its lower part is cast in one single mold, the legs being integrated. This allows the artist to work with a slimmer shape, which is great. Also, everything in this chair is designed to have it fully fabricated by a robot. That way, the cost is less than if we produced it in China. The price in Italy is 220 Euro, which is fantastic. That’s what I always wanted to do with Kartell, since the day I bought it in 1988: The best quality that, through well-researched technology, achieves a decent price. My strategy was to go back to the creative excellence of Kartell in the 1970s: Not the marketing comes first, but the product.

“Kartell is about industrial design: functional, durable, with a long lifespan. Produced in big numbers, but with some real emotion.” —Claudio Luti

TASCHEN: Who are your favorite clients?
CL: The Asian customers and the ones from South America are really inspiring. Kartell is all new and exciting to them. Just imagine how good our colors will look with the dark tropical wood of Brazilian vintage design!

The Italian company Kartell is famous around the world for having invented the culture of plastic furniture and interior fittings. Kartell was founded in 1949 by Giulio Castelli, a chemical engineer with a vision to create something good from plastic, a material whose applications were still relatively unexplored. A fruitful collaboration with the great designer Gino Colombini started, who won the firm its first Compasso d’Oro award in 1955. Particularly since the plastic-loving era of pop and jet-set style, Kartell has become a household name amongst the cognoscenti; from the famous designs of Anna Castelli Ferrieri and Joe Colombo in the 1960s to more recent hits such as Philippe Starck’s *Ghost* chairs or Ferruccio Laviani’s *Cindy* lamp, Kartell has chosen to work with some of the world’s most talented designers while establishing plastic as a quality material for a global age.

This TASCHEN volume covers the entire history of the brand, decade by decade, exploring all aspects of its evolution as well as the social and technological qualities of Kartell products. Also included is an interview with “Mr Plastic” Claudio Luti, owner and director of Kartell for more than twenty years and architect of its current boom.

Top: From the 2007 advertising campaign.
Opposite: *Stone* stools, designed by Marcel Wanders, are eyed by a seal at the Acquario di Genova.
All images © Kartell.



Kartell
The Culture of Plastics
Hans Werner Holzwarth
Hardcover, format: 28 x 33.5 cm (11 x 13.1 in.), 400 pp.
$ 69.99 / € 49.99 / £ 44.99


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FUSE 1–20
Neville Brody, Jon Wozencroft
Flexicover, 10 posters, box, online font library, format: 17.1 x 21.9 cm (6.7 x 8.6 in.), 416 pp.
$ 59.99 / € 39.99 / £ 34.99



Photo: Elmar Ludwig/John Hinde Collection

"In a decade dominated by youth, London has burst into bloom. It swings; it is the scene."

—*Time Magazine*, 1966



London calling

A photographic journey through the history of this epic city



Photo: Bill Brandt Archive



Photo: Hulton-Deutsch Collection/Corbis

Previous double page: Ever since 1954, the neon Coca-Cola sign has dominated Piccadilly Circus, making it London's equivalent (albeit smaller) of Times Square. Here in a photograph from the 1960s.
Above: Children sunbathing in 1956 next to the old out-door rooftop swimming pool at the Oasis Leisure Centre in High Holborn, Covent Garden. Since 1853 there have been baths and washhouses here.
Opposite: Bill Brandt's image of a woman sleeping as searchlights rake the sky for bombers, throwing the profile of her fiancé into silhouette on the pillow, c. 1940.



“The sign of a great fighter is that he can get up from the floor after being knocked down. London does this every morning.”

—From the documentary film *London Can Take It*, 1940



Photo: B. Anthony Stewart/
National Geographic Society/Corbis

Photo: Mirrorpix



Opposite: Preparing to fly the Union Jack from Victoria Tower of the Palace of Westminster, 1946.
Above: The balconies of the tenements of Queen Mary's Buildings in Stillington Street, Victoria, made a natural theatre for a performance of a Westminster City Council *Holidays at Home* show for children in summer 1953.
Below: A corner shop in Chelsea, as seen by Inge Morath in 1955. The Regency terraces in the background are now among the most fashionable in the country.



Photo: Inge Morath Foundation/ Magnum Photos/Agentur Focus

An eye on the scene

Barry Miles remembers 1960s groovy London

In the early 1960s, London astonished the world when this normally sedate capital suddenly produced some of the most innovative and exciting music, art, theatre, fashion and cinema in the world. British rock 'n' roll acts dominated the American charts; there were lines around the block for the latest James Bond film; tourists flocked to London for tickets to Joe Orton's latest play; New York went wild for Bridget Riley's op art designs. Conservatives world-wide were outraged by those two other sixties British exports: long hair for men and the mini-skirt.

1960s London began in black and white and ended in glorious colour, as exemplified by the Beatles, whose early image was in high contrast black and white, and who ended the decade as the Lords of Psychedelia in flowers and frills. When the Beatles moved from Liverpool to London in 1963 the city was still recovering from the war; bombsites were everywhere and housing was in short supply, but there was an excitement and enthusiasm in the air and they were a part of it. It was the energy of youth; the Baby Boomers had come of age. Forty percent of the population was under 25 and it was an era of full employment: young people had money and wanted to spend it.



Photo: Terry O'Neill/Hulton Archive/Getty Images

John Stephen made tight-fitting, Italian-style mod clothing affordable and revolutionized men's fashions, turning Carnaby Street from a quiet back alley into the most fashionable street in the world. Fifteen of the clothes shops there were his, all under different names: Mod Male, Domino Male, His Clothes and, of course, John Stephen.

Up until the sixties, young women had left school and overnight began to dress like their mothers. Mary Quant changed all that when she opened her Bazaar boutique on the Kings Road, Chelsea in 1955. She designed clothes for active, fun-loving young women; clothes they could run and dance in. Her mini-skirts, introduced in 1963, and skinny tops were grabbed by customers before they could even be put on the racks.

Following Mary Quant's lead, fashion boutiques sprang up all over town: Barbara Hulanicki's Biba opened in 1964 and was more like a discotheque than a clothes shop, Foal & Tuffin, Quorum, and Lady Jane opened, and by 1967 there were more than 2,000 boutiques registered for business in the Greater London area. Mary Quant's models became celebrities in their own right, and soon Twiggy and Jean Shrimpton were themselves famous as symbols of swinging London.

Swinging London was an invention of *Time* magazine when, on April 15, 1966, they ran a cover story by Piri Halasz which proclaimed " This spring, as never before in modern times, London is switched on. Ancient elegance and new opulence are all tangled up in a dazzling blur of op and pop." The 'op' came from the kinetic art that was fashionable at the time. Victor Musgrave's Gallery One introduced the op-art patterns of Bridget Riley in 1962; Signals showed Takis's objects suspended in magnetic fields and the eye-stopping kinetic tricks of Jesus Rafael Soto. When Signals closed, many of their artists moved on to Indica, which is perhaps most famous for introducing the work of Yoko Ono to Britain, and John Lennon to Yoko Ono. Indica had other

> **"Most customers preferred simply to walk in, scoop up some clothes and walk out again. The official word from upstairs was that to prosecute shoplifters was uncool."**
>
> —Christopher Sandford, Paul McCartney's biographer, writing about the Apple Boutiques

Beatles connections: Paul McCartney had helped to build the shelves and paint the walls. He also designed the wrapping paper, and it was in the Indica bookshop that Lennon found the lines 'turn off your mind, relax, and float downstream' in one of Timothy Leary's books.

The 'pop' in Halasz's article was of course the great explosion in British rock 'n' roll, led by the Beatles, quickly followed by the Rolling Stones, the Who, the Kinks, the Animals, the Moody Blues, the Hollies and dozens more, a sun-burst of youthful energy that quickly spread around the world. A set of new nightclubs opened to cater to this new rock aristocracy, beginning with the Ad Lib. It had a penthouse view out over the West End and lots of mirrors, the owner knew that the person his clientele most liked to look at was themselves. It was home not only to the pop elite, but the new young actors like Michael Caine and the East End photographers like David Bailey and Terry Donovan who had supplanted the traditional upper class photographers in the fashion world.

The Ad Lib burned down in 1965, but already people were defecting to the Scotch of St. James. Where the Beatles and the Stones went the rest followed. On Friday nights, Vicki Wickham, the producer of *Ready Steady Go*, probably the best rock 'n' roll TV show ever, would arrive with the stars of that night's show: the Supremes, James Brown, the Ronettes. Rod Stewart or Tom Jones. The Moody Blues spent so

Forty percent of the population was under 25 and it was an era of full employment: young people had money and wanted to spend it.

much time there that a banquette was named 'The Moody Blues Corner'. Then came the Bag O-Nails, where Jimi Hendrix jammed after hours and the Beatles went for steak and chips after the *Sgt Pepper* sessions. This was where Paul McCartney met Linda.

Swinging London gave way to the Summer of Love, when Allen Ginsberg presided over a legalize marijuana rally in Hyde Park, there were all night pot parties on Primrose



Photo: Bill Zygmant/Rex Features

Hill, and psychedelic weddings. The underground phenomenon in London (as the hippies called themselves) dated from a huge poetry reading by Allen Ginsberg, Lawrence Ferlinghetti, Gregory Corso and many other Beat Generation poets held at the 7,000 seater Royal Albert Hall in July 1965. It was the first time all the students, actors, photographers, alternative psychiatrists, poets and artists had all come together in one place, and they realized they were a distinct community. They started their own underground newspaper to cater to this constituency.

International Times, known as *IT*, provided an alternative take on the news, and also reported on the price of hash in Nepal. This was quickly followed by *Oz* magazine, a full colour hedonistic hippy journal, where the colour overlays often obscured the text. It was required reading as you walked down the Kings Road to buy hippy finery at Granny Takes Trip, Hung On You or Dandy Fashions, the new boutiques that were run by, and for, hippies and rock stars. The hippies had their own club, the UFO Club, whose house bands were the Soft Machine and the Pink Floyd. The launch party for *IT* was held at the Roundhouse, a large round engine shed in Camden Town, North London, that became known as the centre for underground events.

The most spectacular underground event was *IT*'s 24 Hour Technicolor Dream, when 41 bands gathered for an all-night rave at Alexander Palace, a huge Victorian glass and iron pleasure palace in Muswell Hill. The high point of the night came as dawn broke through the huge rose window of the east wing, just as the Pink Floyd were playing 'Interstellar Overdrive', one of the most iconic songs of the whole underground scene.

Inevitably it came to an end, though some see the period as extending from the Beatles to the punks: 1963-1977. However you date it, for a brief period, mid-century, London swung.


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Photo: Corbis

Samuel Johnson famously said that, "when a man is tired of London, he is tired of life." London's remarkable history, architecture, landmarks, streets, style, cool, swagger, and stalwart residents are pictured in hundreds of compelling photographs sourced from a wide array of archives around the world. London is a vast sprawling metropolis, constantly evolving and growing, yet throughout its complex past and shifting present, the humour, unique character, and bulldog spirit of the people have stayed constant. This book salutes all those Londoners, their city, and its history.

In addition to the wealth of images included, many previously unpublished, London's history is told through hundreds of quotations, lively essays, and references from key movies, books, and records.

From Victorian London to the Swinging 60s; from the Battle of Britain to Punk; from the Festival of Britain to the 2012 Olympics; from the foggy cobbled streets to the architectural masterpieces of the Millennium celebrations; from rough pubs to private drinking clubs; from Royal Weddings to raves, from the charm of the East End to the wonders of Westminster; from Chelsea girls to Hoxton hipsters; from the power to glory: in page after page of stunning photographs, reproduced big and bold like the city itself, London at last gets the photographic tribute it deserves.

Top: The opening ceremony of the London Olympic Games beneath a quote from the Olympic creed by Baron Pierre de Coubertin, founder of the modern Olympics, 1948.
Page 70: Photographer David Bailey demonstrates a pose to model Jean Shrimpton, c. 1967.
Page 71: The original Apple Boutique, run by Dutch design group The Fool, who also painted the outside, was on the corner of Paddington and Baker Street, 1967. Westminster Council immediately made them paint over the psychedelic mural.



Please check www.taschen.com for details

Reuel Golden is photography book editor at TASCHEN, for whom he edited *New York. Portrait of a City*. Formerly the editor of *British Journal of Photography* and executive editor at *Photo District News*, he authored *Masters of Photography* and *Witness: The World's Greatest News Photographers* before joining TASCHEN's ranks. Born and raised in London, he now lives in Brooklyn.

Co-author **Barry Miles** co-owned in the 1960s the Indica Gallery and helped start the *International Times*. A prolific author, he has written biographies of Frank Zappa, Paul McCartney, Allen Ginsberg, *London Calling: A Countercultural History of London Since 1945* and *In the Seventies: Adventures in the Counterculture*.



London. Portrait of a City
Reuel Golden (Ed.)
Hardcover, format: 25 x 34 cm (9.8 x 13.3 in.), 552 pp.
$ 69.99 / € 49.99 / £ 44.99

Harry gets the picture

Behind Beatlemania

Legendary televised performance on *The Ed Sullivan Show*, viewed by around 75 million people, New York 1964.

In early 1964, Harry Benson was getting on a plane for a foreign assignment in Africa, when he got a call from the photo editor of London newspaper The Daily Express. *He was now going with The Beatles to Paris to document French Beatlemania and what followed was the biggest (ticket to) ride of his life ...*



My joy ride with the Fab Four

Harry Benson recalls the assignment that changed his life

I was born in Glasgow, but grew up on the outskirts. My father was zoologist, he founded Glasgow Zoo, wrote articles, and was also a keen photographer. School was fine up until the age of six, but then it became a problem. Education was big in Scotland, but apart from history and art, I was stupid, and left school at 13. My ambition was to play goalkeeper for Scotland, I had a few trials for teams in Glasgow, but I never progressed beyond a certain standard. There are parallels between photography and goalkeeping: you are on your own, you can't mess up, and need to make quick decisions, Playing sport gave me physical confidence, the other footballers were miner's sons, tough kids, and I learnt to look after myself. When I was around 15, my father bought me a camera, but it didn't change my life. In fact, I pawned it in order to buy a jacket that was being displayed as "the new Robert Mitchum" look. There was a terrible scene with my father that night. We did have a darkroom in the house, and in time I caught the photography bug. I started shooting Catholic weddings all over the Glasgow area. They were hard, the people were poor, you couldn't re-shoot, but weddings taught me discipline, and invaluable people skills.

Going to press

For about a year, I worked for a photo agency on the banks of Loch Lomond, before I got my first big break, working as a staff photographer for the *Hamilton Advertiser*, then Scotland's biggest weekly newspaper. I travelled all over Lanarkshire mainly by bus photographing women's charities, fetes, sports and so on. It was very hard work, but I knew it was my way out. I must have made over 10 trips down to London, taking the overnight train, in order to show my portfolio to Fleet Street picture editors.

Fleet Street was the centre of the newspaper industry, and I was ambitious to make it there. I was constantly rejected until one assistant photo editor, Freddie Wackett at *The Daily Sketch*, called me up for a job in 1956. There had been a murder in East Kilbride on a golf course – it turned out to be the work of a serial killer called Peter Manuel and I was lucky enough to get a good close-up photograph of the murder scene, while the rest of the photographers had been kept about 150 yards away. It was because I arrived late on my Vespa and the police had gone. *The Daily Sketch* eventually took me on, and I became their Scotland photographer. In some ways it was the best time of my life, I eventually got a car, I was earning a decent wage, and I had a foot in the door. I was a mean son of a bitch, I didn't just want to beat my competitors, I wanted to kill them. My mentality was: no matter how dull the assignment, I would get a good picture, maybe a great one.

I then moved down to London, still working for *The Daily Sketch*, where I coped very



well with daily pressure. In 1958, I moved to *The Daily Express*. The legendary Lord Beaverbrook, a very important mentor to me, owned it, and in those days it was a great newspaper. I photographed Royals, politicians, movie stars in London, but I was also sent abroad on assignments. You had to get the picture, otherwise you could get a call from the old man at 11.30pm, saying that *The Daily Mail* or *The Daily Mirror* had scooped us with a better photograph. You never wanted that to happen. The big advantage I had over the other photographers is that I didn't see it as a 9-5 job, which probably didn't make me popular with the other photographers. I was basically a tenacious loner. I would go with a reporter, but they would only be thinking about themselves, and they could be a menace, especially when they made things up from their hotel room, I was then expected to get a photograph of whatever story they had invented. My salary was 35 pounds a week, but the money you made was on your expenses. It was standard Fleet Street practice, but if they wanted to fire you, then they would go through your expense reports.

I was leaving on a plane in the morning for an assignment in Africa – I already had all

Opposite: Arriving at JFK Airport with Benson right behind them, February 7, 1964.
Above: Composing "I Feel Fine," George V Hotel, Paris 1964.
Left: When John said The Beatles were more popular than Jesus, people in the Bible Belt burned their records. John sits alone after issuing an apology to the press, Chicago 1966.



my shots — when I got a call from the photo editor on January 14, 1964 telling me that I had to go to Paris with The Beatles, who would be performing at the Olympia Theatre for a few weeks. I explained to the photo editor that it was impossible since I was scheduled to go to Africa. Of course I knew who they were, but I wasn't interested in following a rock n roll group, I saw myself as a serious news photographer. The phone rang again and it's the photo editor: "the editor says you're going to Paris." I was not happy about it, but I did what I was told.

The following morning I met up with the three of them at London airport, Ringo was on another plane. One of their entourage took me aside shortly afterwards and said, "The Beatles like you, it's going to be fine because you're not ugly." Physical attractiveness was important to them.

The first night they played the Cinema Cyrano in Versailles and I was to shoot them live. Before I got on stage, I had to go back to my car to fetch something, as I came back into the hall they started singing the opening lines of "All My Loving":

Close your eyes and I'll kiss you, Tomorrow I'll miss you.

I knew then that I was on the right story and somebody up there was looking after me.

The Beatles close up

We were all staying at the George V in Paris on the same floor and my brief was to cover it as a news story. Their manager Brian Epstein was a good man. If you were legitimate, he wouldn't get in your way. They were friendly, and I got on with all of them, George and I even shared a room a few times. He liked the ladies that's for sure. But I wouldn't say I was close to them, nor did I want to be. My philosophy has always been photograph what you see, your photograph should inform, and then get the hell out. I think it's why they respected me. Once you or your subject think that you are all buddies, then it can compromise you.

It was incredible watching Beatlemania at such close quarters, although the band were convinced that it wasn't going to last. Even when we were in Paris and heard that "I Want to Hold Your Hand" had got to Number 1 in America, and they were to appear on *The Ed Sullivan Show*. This was the same evening that I took the photograph of the pillow fight. Every photographer comes down to one picture and that is mine. I had heard a few nights earlier that they liked to have a pillow fight, and knew that this would make a great picture, but there was another photographer in the room from The Daily Mirror. Luckily he hadn't heard anything. So after the news came from America, I suggested to The Beatles that we do the photograph. They weren't keen at first, John said it would make them look childish, then he hit Paul in the back of the head with the pillow, and it went on from there. I didn't give them any directions, it was just pure spontaneous joy, captured perfectly. The whole session took around 15 minutes, and I must have gone through five rolls of film, all photographed using a Rolleiflex 120, and a handheld strobe. I went back to my room, taped up the bathroom, and turned it into a darkroom. I had my enlarger and washed and washed the prints. At around 6am, I trans-mitted them back to London from my bedroom. It came out on the Saturday, by Sunday the edition with my photograph was probably being used to wrap fish and chips, and by Monday it was onto the next picture. That's how it was on Fleet Street. You didn't get a lot of praise, the only way I knew I had done a good job was if I got the next story. I had because I was on the plane with them to America.

Coming to America

The enormity of their fame hit home when thousands and thousands of screaming fans greeted them in New York. As they got off the plane, I was right behind them, and Ringo reminded them to turn round and smile at me as we had planned. It was a great moment. Then driving from the Plaza Hotel to *The Ed Sullivan Show*, I was in the limo with them, sitting on John's lap, photo-

Opposite: George V Hotel, Paris, January 1964.
Above: Fooling around with the makeup artist, Amsterdam 1964.

“These photos convey a really happy period for them and for me. It all comes down to music, they were without a doubt the greatest band of the 20th century, and that’s why these photographs are so important.”

— Harry Benson

graphing, American Beatlemania through the car window. They liked America, although George in particular was homesick. One evening, just George and I went to Coney Island, walked around for an hour in the freezing cold and came back. George would disguise himself by wearing a cap and dark glasses. It probably would have been easier just to comb his hair in a different way, but a Beatle couldn’t do that.

One of the reasons why they were so popular in America is that they made themselves available for any legitimate journalist. If a reporter came from a small paper in Boise, Idaho, Brian Epstein would make sure that they got 10 minutes with the band, they would get their photo with The Beatles, and the headline in the local paper the next day would be “ I am the 5th Beatle.” This happened all over the USA.

In Florida, I was lucky enough to photograph them with Cassius Clay who was about to fight Sonny Liston for the heavyweight championship of the world, but was very much the underdog. The Beatles wanted to be photographed with Liston, and not with Clay who according to Lennon was “just a bigmouth”. Liston wasn’t interested, so unbeknownst to them, I drove them to the 5th Street Gym




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in Miami where Clay was in training. Clay with his wit, charm, and physical presence took over the photo session, and he was one of the few people who managed to upstage The Beatles. Lennon was furious as we got back in the car: "Clay made a fucking fool out of us Harry and it's your fault," he said. They didn't speak to me after that for weeks.

[...]

Nineteen sixty-six
I was now living in New York in Rock Hudson's old apartment on the Upper East Side, still working for The Daily Express.

"With most of my pictures I think I could have done better, but this was the perfect moment, it won't happen again."

They're big stories here: race riots, civil rights, and so on. The other big story was Lennon saying The Beatles were bigger than Jesus Christ, so I was sent to photograph the fallout in Chicago. Lennon was broken, he was crying, and shattered, and the rest of the group wasn't giving him much sympathy. They had changed, they were more cynical, and were sick of touring. John said to me: "We aren't going to do this for much longer." Paul added: "Of course it's going to stop, we'd look stupid jumping around on stage at 40." I also photographed their concert at Shea Stadium, but I never photographed them again as a group. I could have gone to India with them in 1968 when they visited the Maharishi, but I knew that it would be a strain on me and probably for them. Time had passed and it was a different phase. I wasn't interested in them anymore as a story.

The Legacy
My photos are a historic document of the time of what they were like and what they thought they were like. The best photojournalism is giving people information at a crucial time, and particularly in my 1964 photos it was a time when they were so fresh and new. These photos convey a really happy period for them and for me. It all comes down to music, you can't get past the music, they were without a doubt the greatest band of the 20th century, and that's why these photographs are so important. I always go back to the pillow fight photograph. It makes me smile. With most of my pictures I think I could have done better, but this was the perfect moment, it won't happen again.
I got it.

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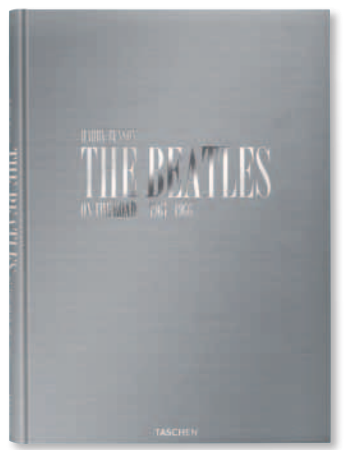
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Vinyl mania

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This volume features a broad selection of jazz record covers, from the 1940s through the decline of LP production in the early 1990s, complete with a fact sheet listing performer and album name, art director, photographer, illustrator, year, label, and more. Special features for jazz lovers include a top-10 favorite records list by leading jazz DJs such as King Britt, Michael McFadden, Gilles Peterson, Andre Torres, and Rainer Trüby, as well as interviews with legendary jazz personalities Rudy Van Gelder, Creed Taylor, Michael Cuscuna, Bob Ciano, Fred Cohen, and Ashley Kahn. This beautifully designed new edition features 2 volumes in an LP-format slipcase.





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Photo: anonymous © Getty Images

Previous double page: Standing between Victor Mature and Anthony Quayle, Marilyn Monroe waits nervously in line to meet the Queen at the London première of *The Battle of the River Plate* in October 1956.
Top: The Queen perched on an elephant during a tiger hunt in Nepal, 1961.
Opposite: The Queen photographed by Cecil Beaton in 1953, the year of her Coronation.
Bottom: Driving her children at Windsor, 1957.



Photo: anonymous © Getty Images



Photo: Victoria and Albert Museum, London



Ladies and gentlemen, meet the Queen

The extraordinary public and private life of the world's most famous monarch



Photo: anonymous © Rex Features



The Royal Family at Windsor, (from left) Prince Edward, the Duke of Edinburgh, Queen Elizabeth II, Princess Anne, Prince Charles and Prince Andrew, 1969.



Photo: Getty Images

“They are very funny together. My family is the same as any other family when it comes to humor behind closed doors.”

—Prince Harry on The Queen and the Duke of Edinburgh, 2012



Photo © Popperfoto/Getty Images

“Others of our Queens, Elizabeth I and Victoria, for example, have swayed the hearts of their people after a time, but Elizabeth II captured them from the start.”

—*The Guardian*, 1953, reporting on the coronation

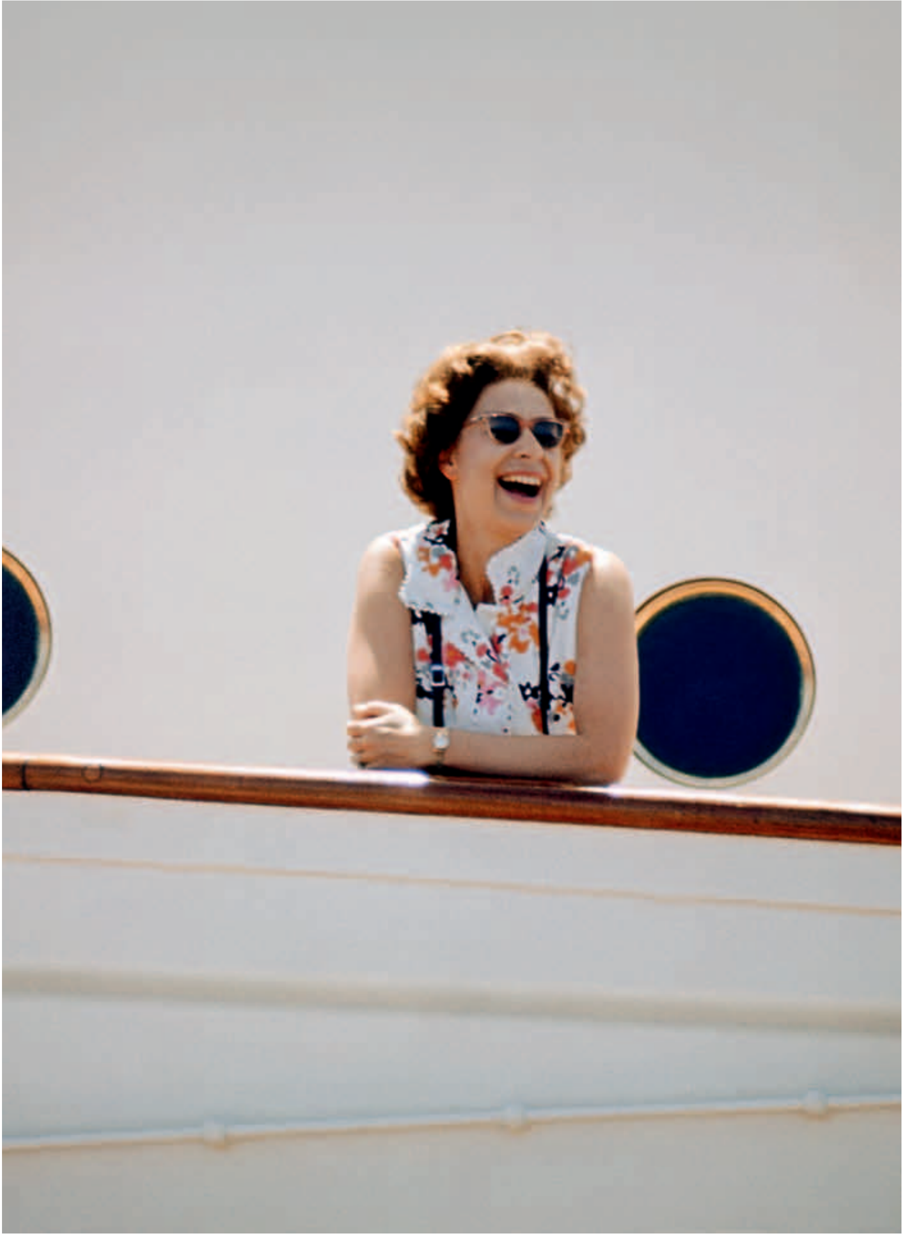


Photo: Patrick Lichfield

Top: Princess Elizabeth (later Queen Elizabeth II) playing deck games with the crew of *HMS Vanguard* during the Royal Family's trip to South Africa, 1947.
Right: An informal photograph of a laughing Queen on board the Royal Yacht *Britannia*, 1971.
Opposite: Dancing Queen. Her Majesty hitting the floor with the Ghanaian prime minister, 1961.



Photo: Ian Berry/Magnum photos



Photo: Camera Press



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As the Queen, she has endlessly traveled the globe, been introduced to every leading icon of the 20th century, including The Beatles, Marilyn Monroe, and JFK, attended thousands of receptions and state functions; while concurrently being a mother to four children under the constant glare of public scrutiny. These photographs cover every aspect of her reign: the early years, coming of age during World War II, becoming a wife, Queen and mother, the Royal Tours, the palaces, the crowds, the weddings, the Royal Family, the Silver Jubilee in 1977, and the later years. God save her indeed!

Above: Her Majesty photographed and air-brushed by Rankin: one of the photographs taken for the Queen's Golden Jubilee, 2002.
Opposite: A formal portrait of Her Majesty by Cecil Beaton from 1968.



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Christopher Warwick is an acknowledged authority on modern royal history. He is the author of the best-selling authorized biography of HRH The Princess Margaret, sister of Queen Elizabeth II, as well as the books *George VI & Queen Elizabeth*, *Two Centuries of Royal Weddings*, and *Abdication*.





Her Majesty, Queen Elizabeth II
Reuel Golden, Christopher Warwick
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(11.4 x 15.5 in.), 400 pp.
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In

Marilyn: Roll 11, Frame 12, shooting the swimming pool for *Something's Got to Give*, May 1962.

***Marilyn & Me** is an intimate story of a legend before her fall and a young photographer on his way to the top. Lawrence Schiller's original text and extraordinary photographs—two-thirds of which have never been published before—take us back to that time, and to the surprising connection that allowed Marilyn to bond with a kid from Brooklyn, a kid with a lot of ambition but very little experience. His is a story that has never been told before, and he tells it with tact, humor, and compassion. The result is a real and unexpected portrait that captures the star in the midst of her final struggle.*

the flesh

Just months before her death, Marilyn Monroe gave a young photographer his big break, and this is his story

Star exclusive

An excerpt from *Marilyn & Me* by Lawrence Schiller



When I pulled in to the 20th Century Fox studios parking lot in Los Angeles in my station wagon in April 1960, I kept telling myself that this was just another assignment, just another pretty girl that I was going to photograph. But in fact it wasn't just another assignment and she wasn't just a pretty girl. In 1956, when I was a college photographer, I had seen her angelic face on the cover of *Time* magazine, but it had never even occurred to me that I might get a chance to photograph the star who was every man's—and woman's—fantasy. But now, four years later, Look magazine had hired me to do just that. In a few minutes, I'd be meeting *the* Marilyn Monroe, face-to-face, on the set of *Let's Make Love*.

Walking past the hub of activity, the studio publicist and I arrived at a dressing room at the back of the soundstage. I have to admit I was excited, but I tried not to show it. Somewhere in the distance I could hear music and the sound of someone singing. Then, suddenly, the music stopped and as if out of nowhere Marilyn appeared. There she was wearing a black leotard and sheer black stockings, her face as soft as a silk bedsheet but her expression saying she's *unapproachable*.

She passed by me as if I wasn't there and started walking up the dressing room stairs.

"This is Larry," the publicist said. "He's with *Look* magazine. He'll be around for a few days."

Marilyn stopped, turned toward me, and took a step down. Unexpectedly, her eyes lit up and she smiled.

"Hi, Larry from *Look*. I'm Marilyn."

"And I'm the Big Bad Wolf," I replied. I had no idea where that came from, and that made me even more nervous than I already was. I stuck my hand out to shake hers, and the three cameras dangling from my neck banged into each other.

Marilyn giggled. And then she broke out into laughter. "You look a bit young to be so bad."

"I'm twenty-three, but I've been shooting since I was about fifteen," I managed to answer. It did no good to tell myself that she was just a thirty-four-year-old woman. She was Marilyn Monroe, and I was there to photograph her! I don't think I've ever been so scared in my life.

"Twenty-three? I made *The Asphalt Jungle* when I was twenty-three," she said, almost nostalgically.

Then Marilyn walked up the last two steps and leaned against the green door of her dressing room. "Come on in, Mr. Wolf," she said in her soft voice. I'd thought that this was just her movie voice, but it seemed that it was actually the way she talked. It was thrilling. . . .

* * *

Two years later, in May 1962, *Paris Match* assigned me to photograph Marilyn in *Something's Got to Give*, in which she would co-star with Dean Martin and Wally Cox. When I looked over the script it didn't take me very long to find the one scene I was

Opposite: *Marilyn: Color 2, Frame 29*, May 1962. "Marilyn was a photographer's dream subject with her clothes on and even more stunning with them off," writes Schiller. "She was a week away from her thirty-sixth birthday, and she looked as good as she had ever looked."
Above: *Marilyn: Color 2, Frame 21*, May 1962. According to Schiller, "Marilyn lifted her right leg over the pool's edge, still keeping her body hidden behind the pool's rim. As my daughter, Suzanne, would say many years later, this was a photo that said everything but showed nothing."
Right: Monroe wanted headlines all over the world, and Schiller delivered. Here, a cover story in the *San Francisco Chronicle*, June 18, 1962.



MARILYN'S NUDE WAR

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America's Frightened Love-Goddess Battles for Her Throne

See Pages 16 and 17

San Francisco Chronicle

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“With the precision of a surgeon, Schiller slices through the façade of Marilyn Monroe in his unflinching memoir. Revealing and readable, it’s a book I couldn’t put down.”

—Tina Brown

sure I wanted to shoot: when Marilyn jumps into a swimming pool to seduce Dean Martin, who is looking down at her from a balcony.

I knew I had to call Pat Newcomb, Marilyn’s personal press representative, who suggested that we meet at Marilyn’s house to discuss the shooting schedule. I didn’t understand what there was to discuss: Marilyn swims, I shoot during rehearsals or camera setups, she gets out of the pool, I shoot her wearing a bathing suit. And I cover some other scenes that are on the schedule to flesh out my coverage. . . .

In the living room, Marilyn got down to business. “I don’t think there should be a lot of photographers shooting me on this movie,” she said in her breathless voice. “Like the studio did on *The Misfits*.”

“What I’d really like to shoot is—”

“Wait, let me guess,” she interrupted me. “Splish-splash.”

“The pool sequence is sure to be published everywhere,” I said. “It’ll be just like Sam Shaw’s photo of you from *The Seven Year Itch*,” referring to the famous image of her with her white dress flying up and her underwear showing.

She thought for a while and then continued. “I’ve been thinking about this scene. I’ll have the bathing suit on when I jump in, but I’m thinking about coming out without it.”

Interrupting, Pat said to her, “You’re joking, aren’t you?”

Not responding to Pat’s comment, Marilyn went on in a slightly stronger voice. She was now looking at me as she spoke. “Fox should start paying as much attention to me as they are paying to Elizabeth Taylor.” She was referring to the fact that Taylor was receiving $1 million for *Cleopatra* and she was only getting $100,000. Everyone knew the studio was generating publicity from Taylor’s affair with Richard Burton. Now it looked like Marilyn wanted to show Fox that she could get the same kind of coverage.

“Larry,” she said, looking intently at me. “If I do come out of the pool with nothing on, I want your guarantee that when your pictures appear on the covers of magazines, Elizabeth Taylor is not anywhere in the same issue.”

“You’re really thinking of doing this?” Pat asked.

“I’m not sure,” Marilyn replied.

I looked at Pat, remembering newsreel footage of her shielding Marilyn from the vulture-like photographers who gathered around when she emerged from that psychiatric hospital in New York. I was having a hard time reconciling these two images. With me, Marilyn seemed so tough and determined, and yet she needed so much medical care. It was as if she was a wounded animal constantly looking for a way out of the darkness.

“Well, Marilyn,” I said, standing up, “you’re already famous. Now you’re gonna make *me* famous.”

“Don’t be so cocky,” she replied, wiping the smile off my face. “Photographers can be easily replaced.” . . .

* * *

Cukor had set up several cameras, knowing he would have to shoot at least six or seven setups. He’d need close-ups, long shots, and a high angle from Dean Martin’s point of view on the balcony, which meant there’d be time in between setups to take photographs. There was great anticipation, made only greater because Marilyn was, as usual, late. George Cukor was miffed. He paced the set, fuming. When Marilyn finally emerged from her dressing room, she was wearing a blue terrycloth bathrobe and a flesh-colored two-piece bathing suit underneath. Basically, it was a bra and panties. The beating of my heart went into overdrive.

Marilyn jumped into the pool and dog-paddled around. The water had been heated to ninety degrees, making it like a warm bath. She was like a child, floating on her back. There was no dialogue; she gave a little giggle followed by a little laugh, which was quite different from her giggle and laugh while sitting with me in her dressing room. This was the giggle and the laugh of her character. Then she floated over to the pool’s edge, lifted her head and shoulders out of the water, and peeked over the rim while keeping the rest of her body in the water. After a few more giggles, Marilyn lifted her right leg over the pool’s edge, still keeping her body hidden behind the pool’s rim. As my daughter, Suzanne, would say many years later, this was a photo that said everything but showed nothing. . . .

Then, all of a sudden, Marilyn swam back up to the edge of the pool, and now she didn’t have the bra on, only her panties, which she had rolled up like a thong.

She sat on the edge of the pool posing for our cameras. Looking this way and then looking away. Then a look over her shoulders, a look directly into my camera’s lens.



Opposite: Monroe celebrates her 36th birthday on set, June 1, 1962.
Left: Marilyn prepares for a scene on the set of *Something’s Got to Give*, May 1962, in this rarely published photograph. Left to right, hairdresser Agnes Flanagan (from behind), co-star Dean Martin, makeup man Whitey Snyder, and acting coach Paula Strasberg.



Immediately, I wondered when we were going to see it all. With two motorized Nikons around my neck, one for color and one for black-and-white, with a 180 mm lens on one and a 105 mm on the other and with Marilyn about twenty feet away, I was working to get as many images on film in the shortest period of time.

I really didn't care how the three cinematographers and the soundmen reacted to the noise of my cameras. There were no actors performing. This was a scene where the dialogue and sound effects would be added later. If the noise of my cameras bothered someone, they'd let me know. But no one said a word. All eyes were trained on Marilyn.

At poolside Marilyn took off her blue bathrobe, hiding her body as she slid into the water. A few moments later, when she raised herself from the water, I could see that her panties were gone. She'd done it! And she was having a lot of fun. She was enjoying it!

And for a few minutes, while the crew repositioned the cameras, instead of returning to her dressing room a third time, she stayed and posed for the still cameras. Nobody had to ask her to turn right or turn left; she knew exactly what to do.

Marilyn was a photographer's dream subject with her clothes on and even more stunning with them off. Her wet skin glistened. Her eyes sparkled. Her smile was provocative. She was a week away from her thirty-sixth birthday, and she looked as good as she had ever looked. She was so sure of herself in front of the camera that her confidence was infectious. There was no hint of the woman who had been in trouble for most of her life. As I shot, I was sure that the pictures I was taking were going to be beautiful and unforgettable. The curve of her spine complemented her natural curves as the water reflected the lights, and the whole scene sparkled. I wasn't even thinking about how many of these images she would approve. How could she not approve them all? She was giving it her best, and her best was as good as it got. She was, after all, Marilyn Monroe! . . .

The director finished at around five in the afternoon and immediately I rushed to the phone, just outside the soundstage doors, to call Roger Thérond, the picture editor at *Paris Match*. The magazine's switchboard was open twenty-four hours a day, seven days a week, because *Match* covered the world. Not having ever called Thérond at night, I needed the magazine to put me through to his home.

"Roger," I shouted. "You won't believe what happened. The first nudes of Marilyn Monroe in over ten years. The pictures are going to blow your mind!"

"How soon can we get them?" Thérond said in his heavy French accent. "Should we fly a writer there?"

"No, no, you don't need to. The pictures speak for themselves, Roger." What I didn't tell him was that Marilyn still had to approve them. . . .

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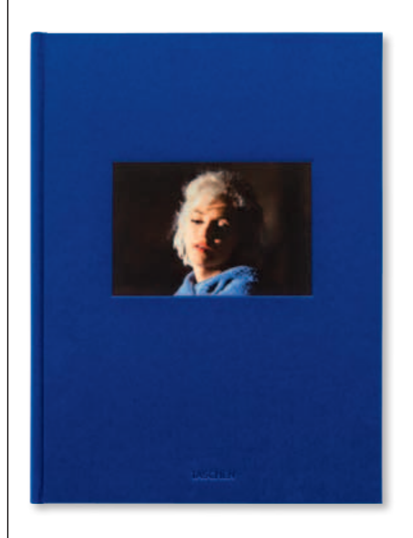
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—*Playboy*, February 1997



Lawrence Schiller began his career as a photojournalist for *Life*, *Playboy*, and *Paris Match*, among others, photographing some of the most iconic figures of the 1960s, from Lee Harvey Oswald to Robert F. Kennedy, from Ali and Foreman to Redford and Newman. His many book collaborations include the Pulitzer Prize-winning book with Norman Mailer, *The Executioner’s Song*; and he has written five *New York Times* best sellers. He has also directed seven motion pictures and miniseries for television; *The Executioner’s Song* and *Peter the Great* won five Emmys. He is also the founder of The Norman Mailer Center & Writer’s Colony in Provincetown, Massachusetts.

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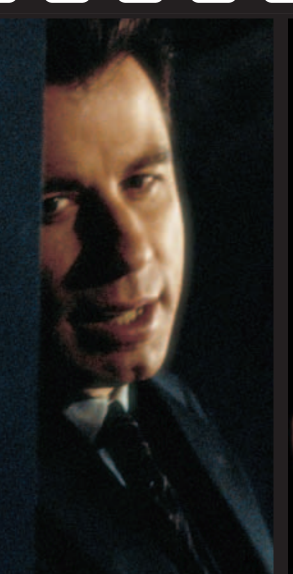


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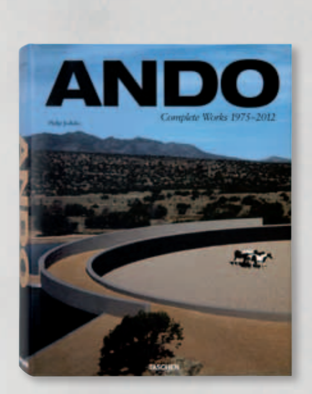


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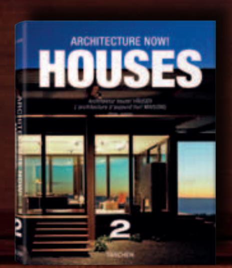
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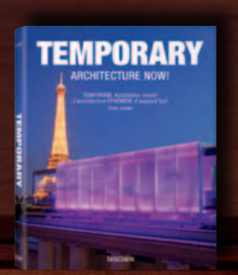
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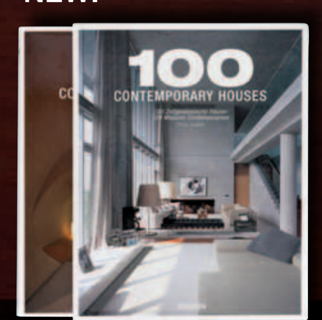


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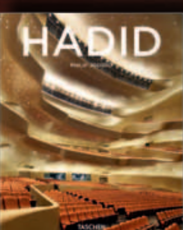
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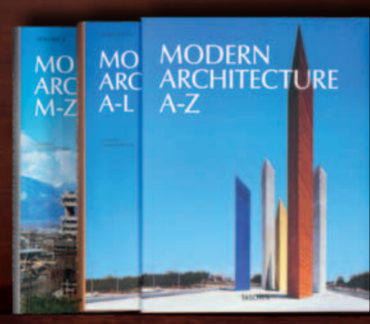
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Exploring Christopher Wool's work in more than 400 pages, this monograph is staggering in scope and depth. All work phases are covered in large-scale reproductions and accompanied by production Polaroids and installation photos by Wool himself. This book is a great read as well as a definitive study of the artist's oeuvre so far.

His painting spells TRBL

Illuminating Wool's meanings and messages in a comprehensive monograph

Christopher Wool in his studio, New York 2006.



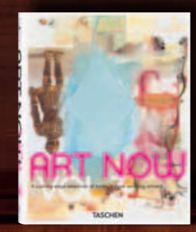
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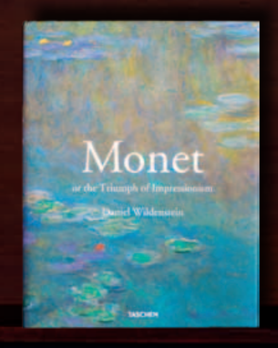
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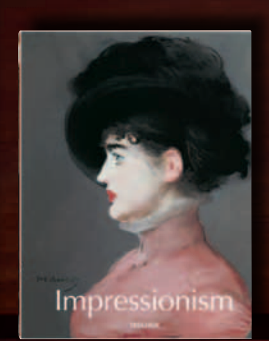
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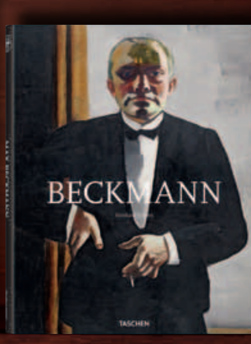
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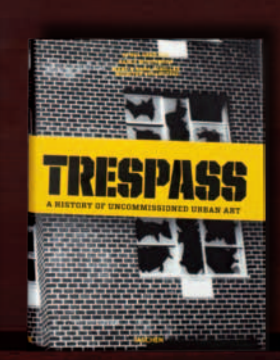
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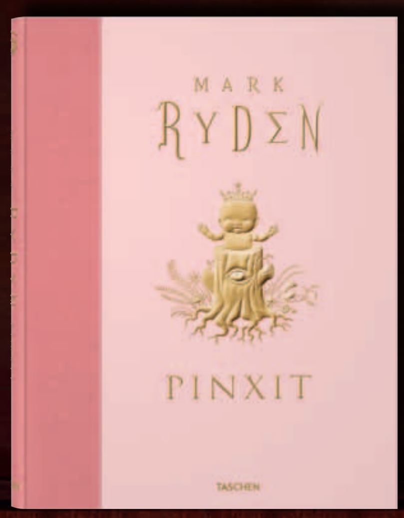
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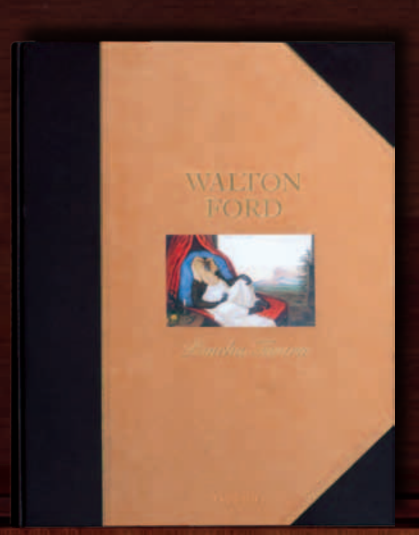
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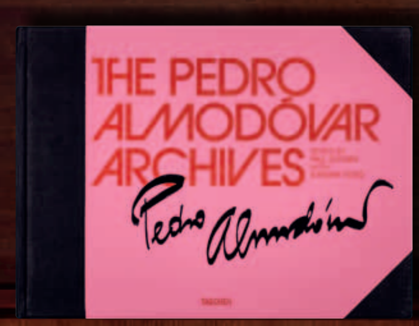
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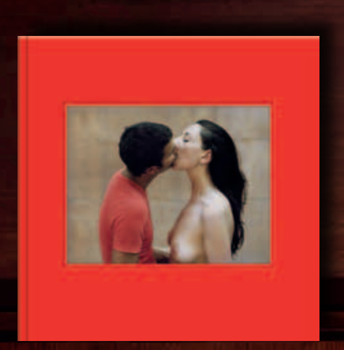
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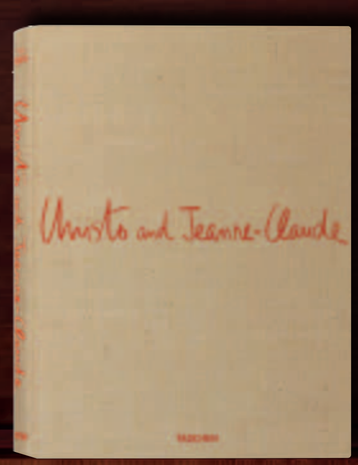
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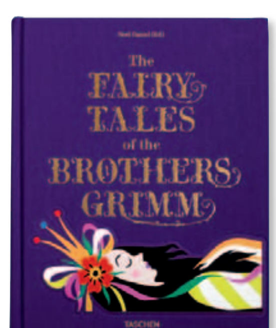
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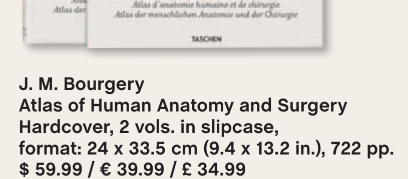


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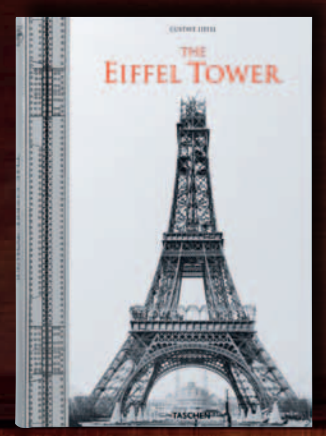
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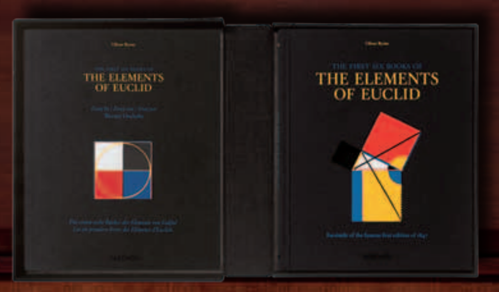


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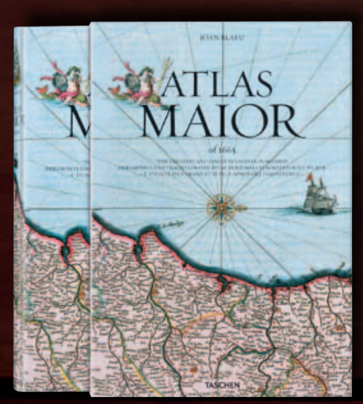
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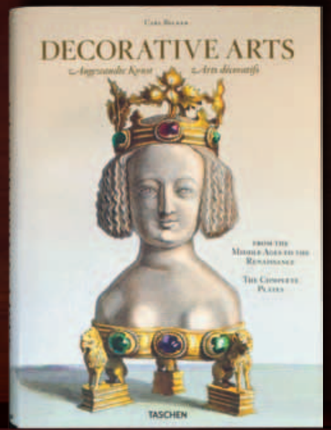
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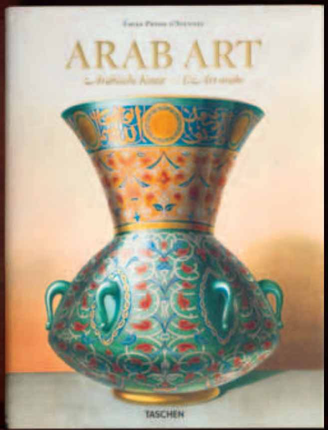
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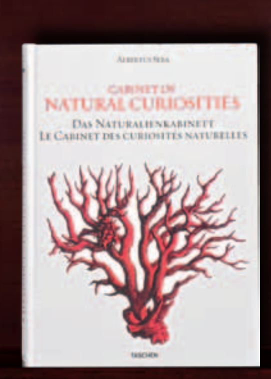
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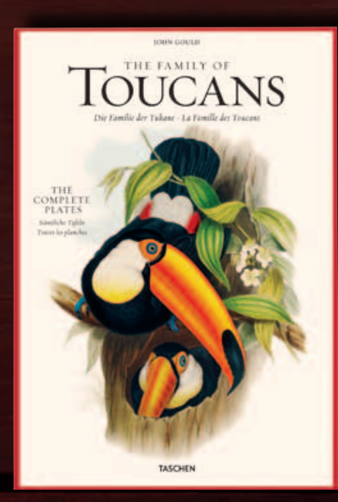
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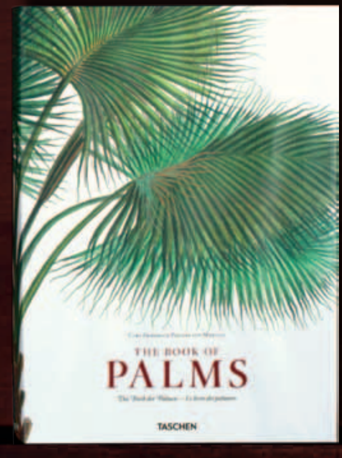
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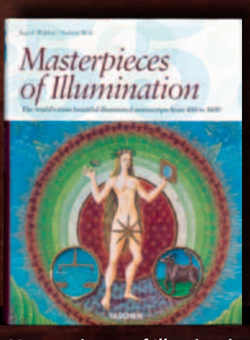
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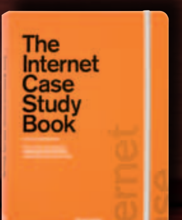
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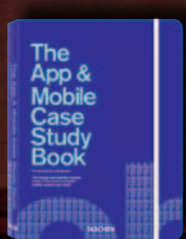
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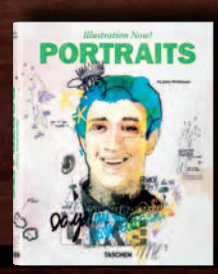
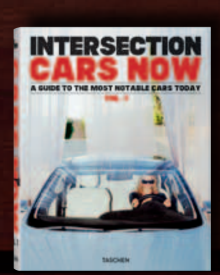


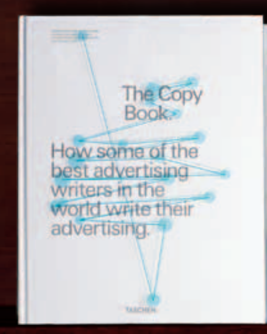
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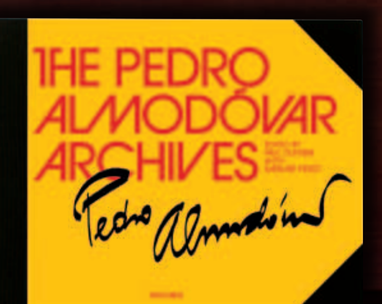
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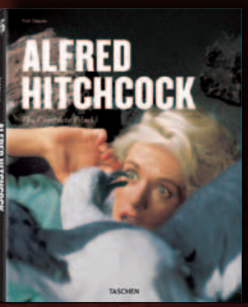
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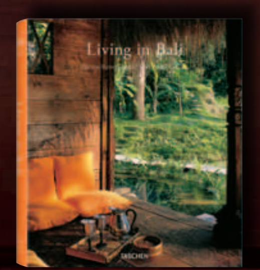
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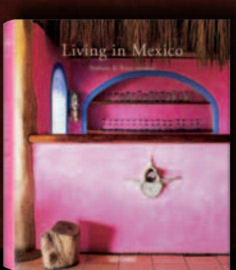
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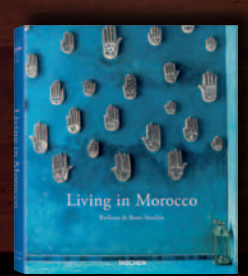
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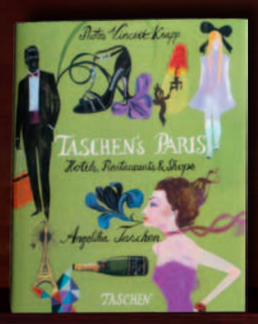
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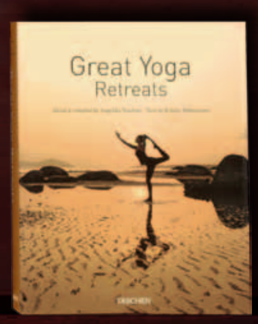
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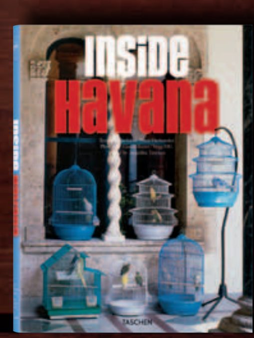
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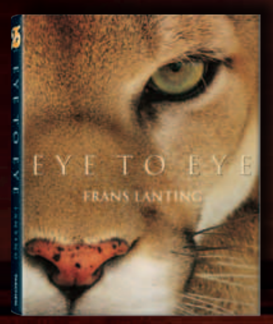
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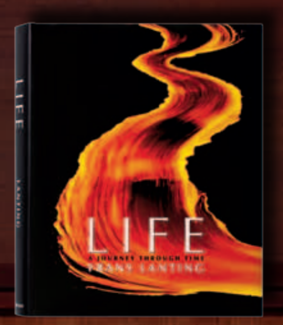
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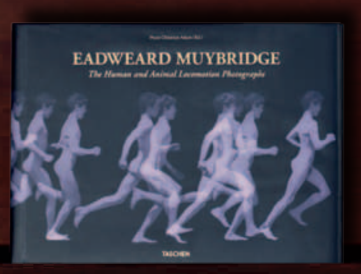
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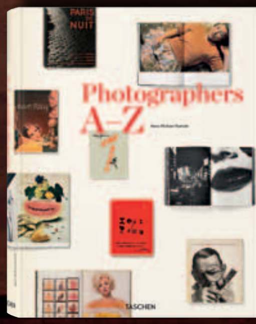
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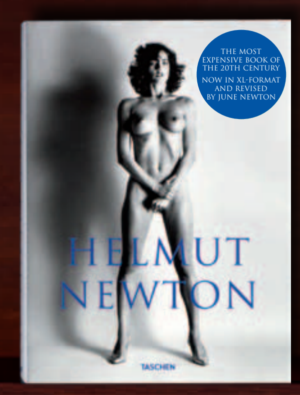
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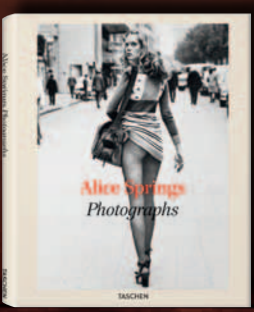
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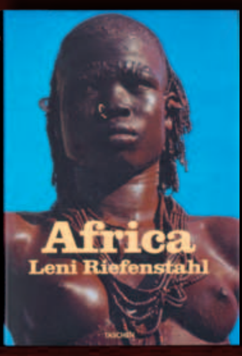
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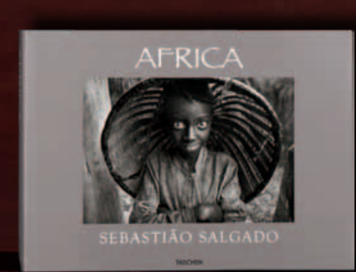
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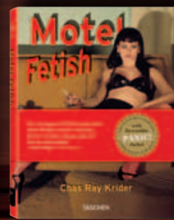
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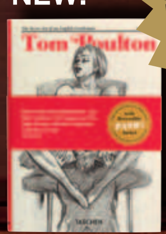


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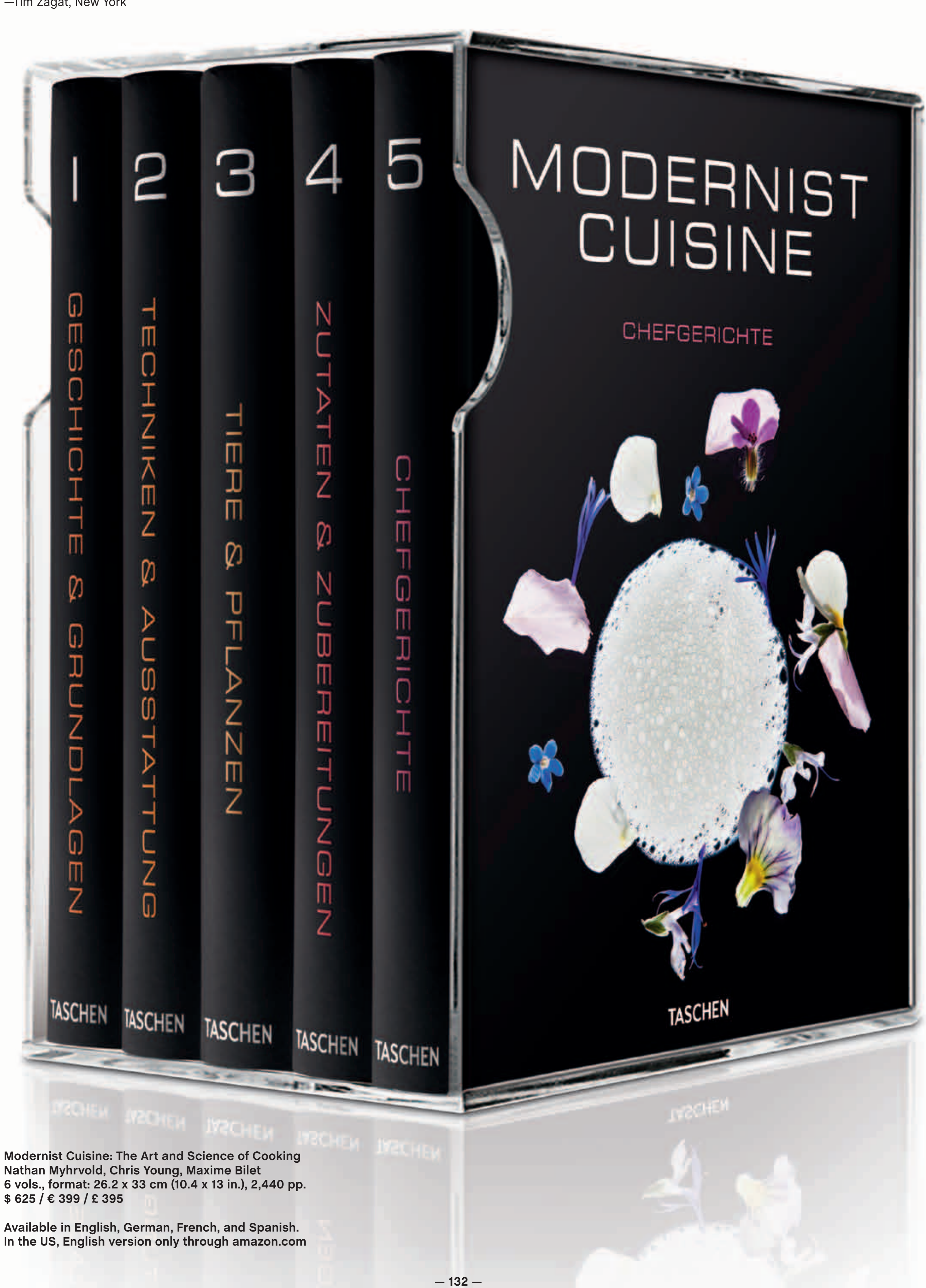

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